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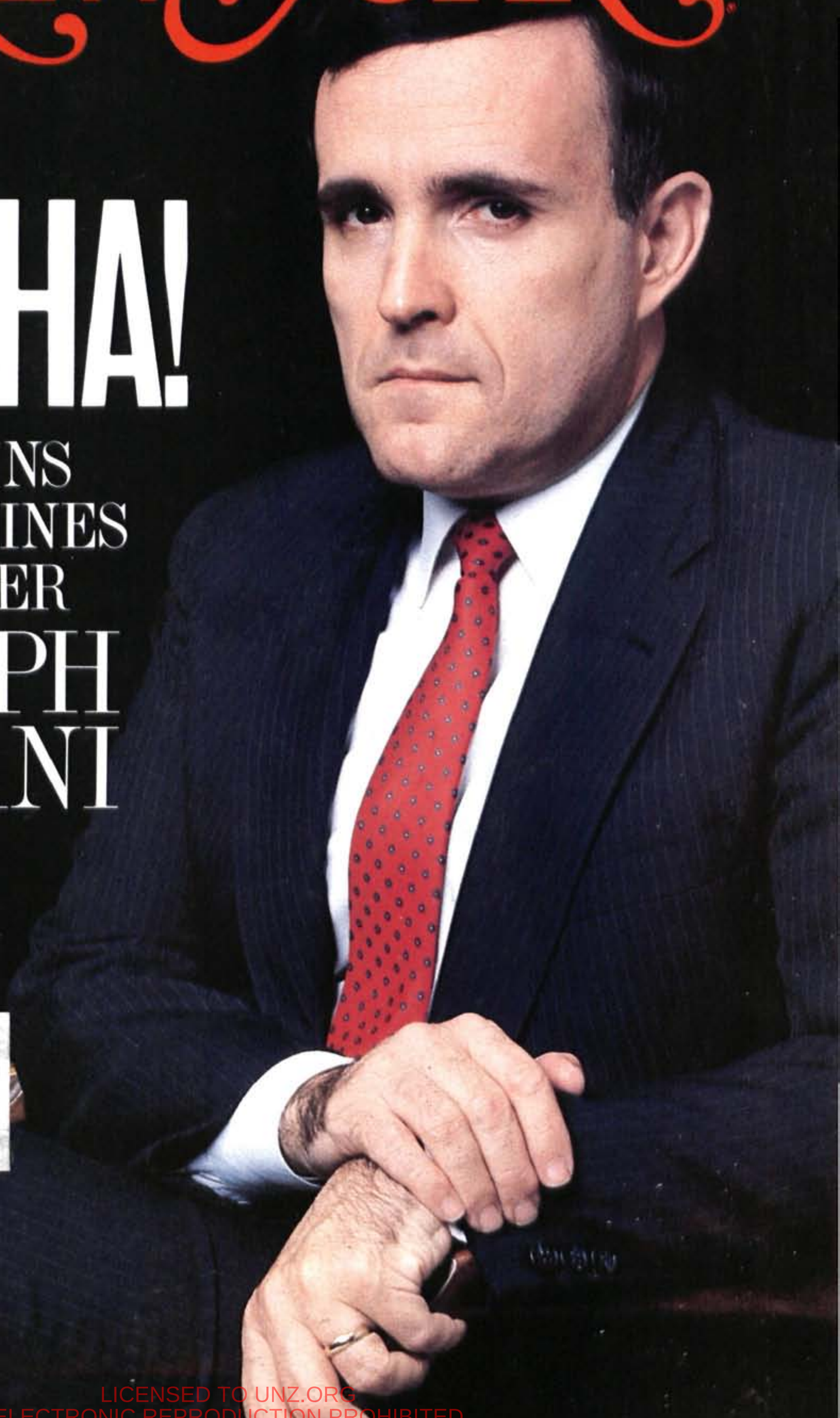

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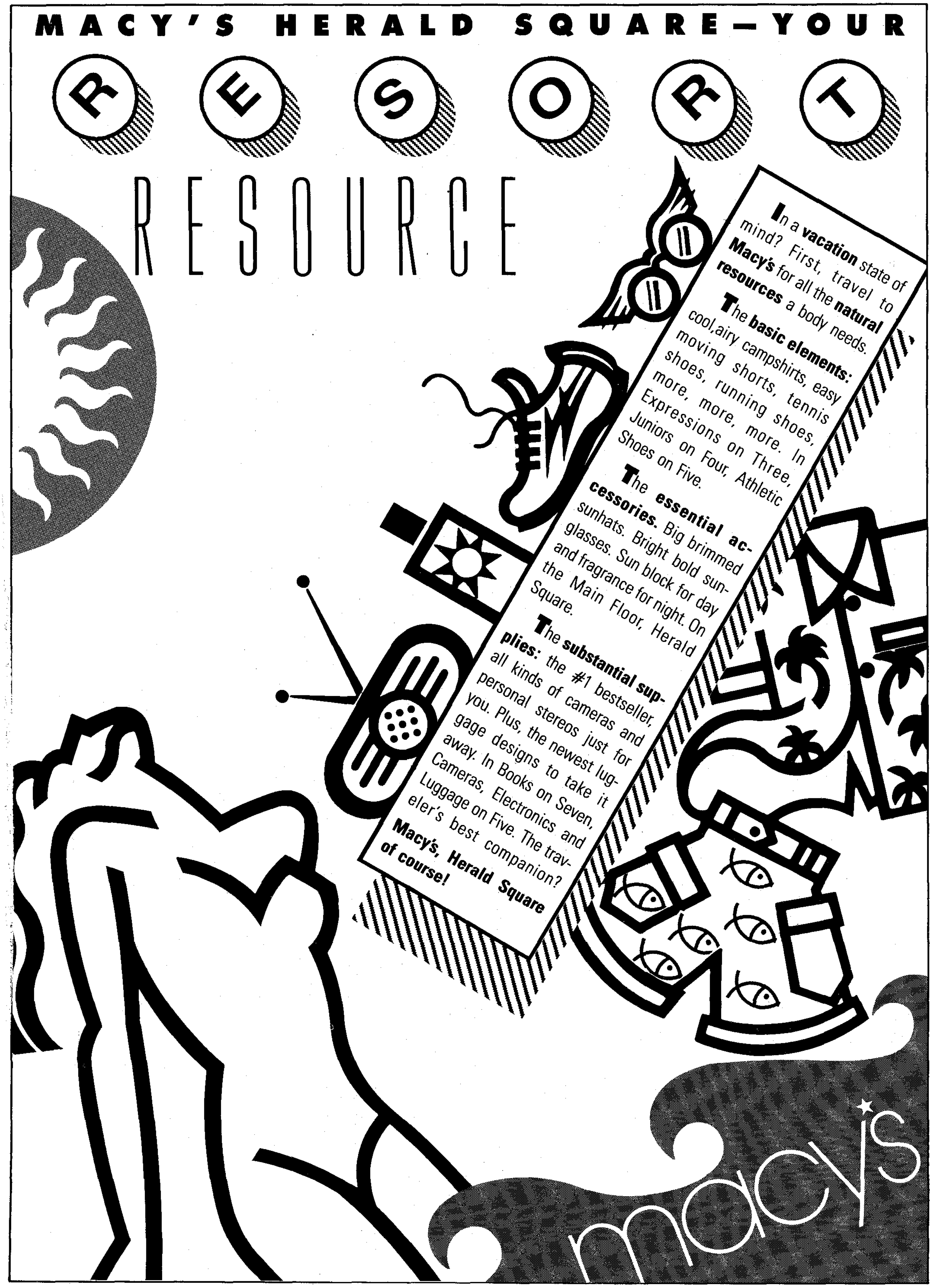

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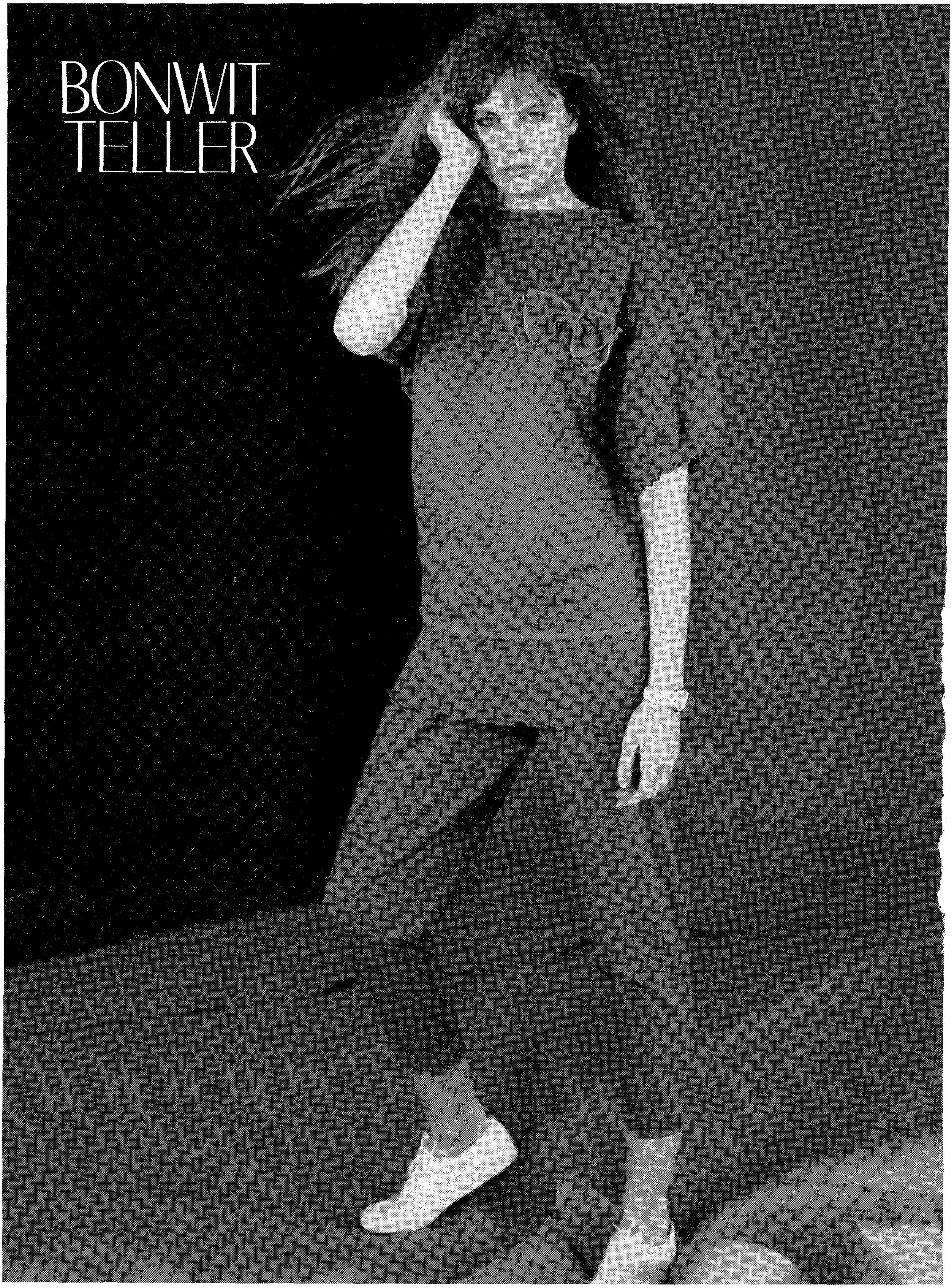

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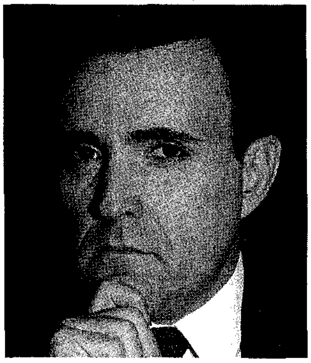
CONTENTS

28 Gotcha!

BY NANCY COLLINS

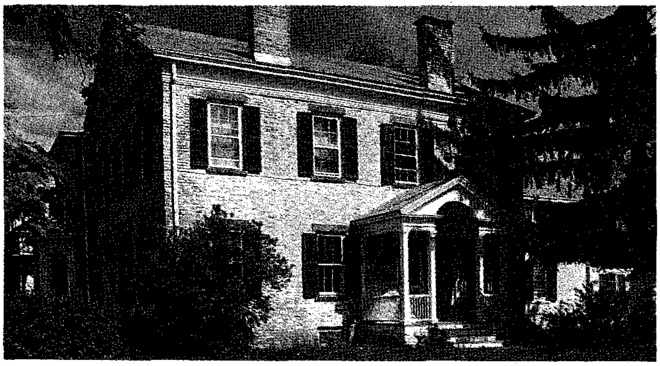


In 1983, Rudolph Giuliani became U.S. Attorney for the Southern District of New York. Under him, the U.S. Attorney's office has gone after organized-crime figures, insider traders, and corrupt politicians. He has won racketeering convictions against four of New York's five major crime families, successfully prosecuted former Bronx Democratic boss Stanley Friedman on corruption charges, and, in the process, made a reputation for himself as a tough, ambitious, and controversial prosecutor; he's been mentioned as a possible candidate for mayor, U.S. senator, and governor. In this interview with Nancy Collins, Giuliani reveals his thoughts about the law, about politics, and about Rudy Giuliani.

42 The Last Angry Man

BY ERIC POOLEY

Andrew Vachss writes disturbing, violent books about the ugly world of child abuse; his latest, *Strega*, has gotten rave reviews. But Vachss, 44, isn't a writer who leaves his subject behind at the end of a novel: He's also a "law guardian," an attorney paid by the state to represent abused children; in fact, his entire practice is devoted to abuse cases. Though his characters inhabit a sleazy underworld and his heroes mete out harsh justice, Vachss's fiction is sometimes tamer than his life. "People read my books and say, 'How can you make up such stuff?' " says Vachss. "But my problem is toning down the reality."



48 Buy the Beloved Country

BY MICHAEL W. ROBBINS

The perfect weekend house—a Victorian an hour from New York, with land and a price tag of less than $50,000—is an impossible dream these days. But if you're escape-minded, you can still find a vacation home within striking distance of the city. In this guide to buying country property, Michael Robbins explains how.

DEPARTMENTS

14
THE BOTTOM LINE

By John Crudele

With takeovers in the doldrums, surprising Merrill Lynch has become a top player.

16
STAR TECH

By Phoebe Hoban

The CD video—the latest spin-off of the laser disc—has something for everyone.

STREGA
A NOVEL BY
ANDREW VACHSS
author of Flood

42

20
MEDIA

By Edwin Diamond

At NBC, a team of McKinsey consultants is applying M.B.A. skills to that elusive entity The News.

22
ON MADISON AVENUE

By Bernice Kanner

Sponsored videocassettes are the medium of the moment.

THE ARTS

66
ART

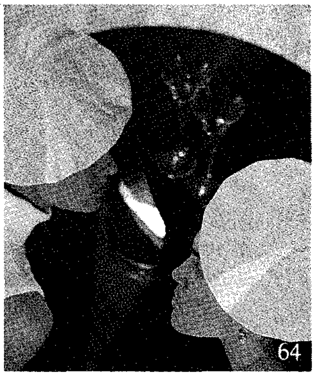
By Kay Larson

At P.S. 1, a show of German and English sculpture that's open-ended and understated.

105
MOVIES

By David Denby

Ishtar is a collective folly with no spontaneity and little invention.



64

108
THEATER

By John Simon

The sick-society jokes in *Little Murders* aren't very funny today. *Three Postcards* is bad news.

111
DANCE

By Tobi Tobias

At ABT, an exciting new male dancer and a variety of Giselles.

114
MUSIC

By Peter G. Davis

Three rarely performed operas full of mystery and myth, by Dvořák, Steffani, and Gomes.

MISCELLANY

Letters 6
Intelligencer, *by Jeanie Kasindorf* 11
Fast Track 24
Ruth Recommends 27
Best Bets, *by Corky Pollan* 64
Sales & Bargains 116
***Cue* Listings** 118
***New York* Competition,** *by Mary Ann Madden* 170
Crossword Puzzles 172
Classified
  Town and Country Properties 157
  Travel 158
  Services and Sales 160
  Health and Fitness 159
  Strictly Personals 166

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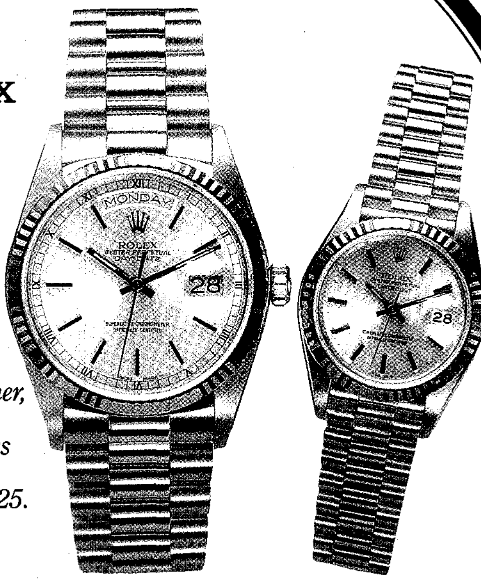

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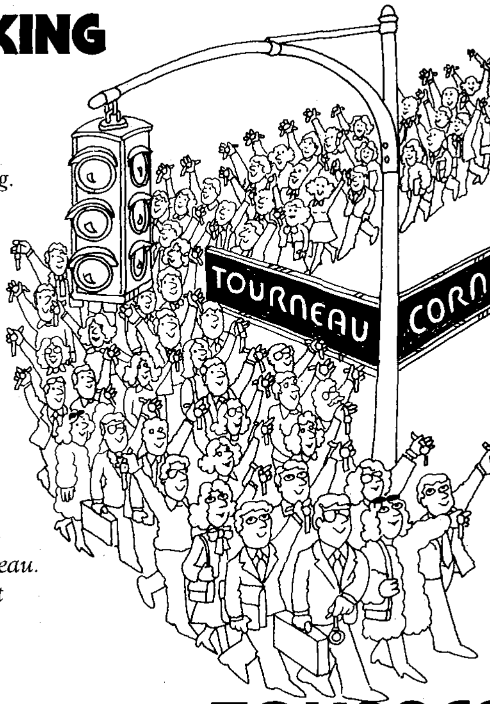

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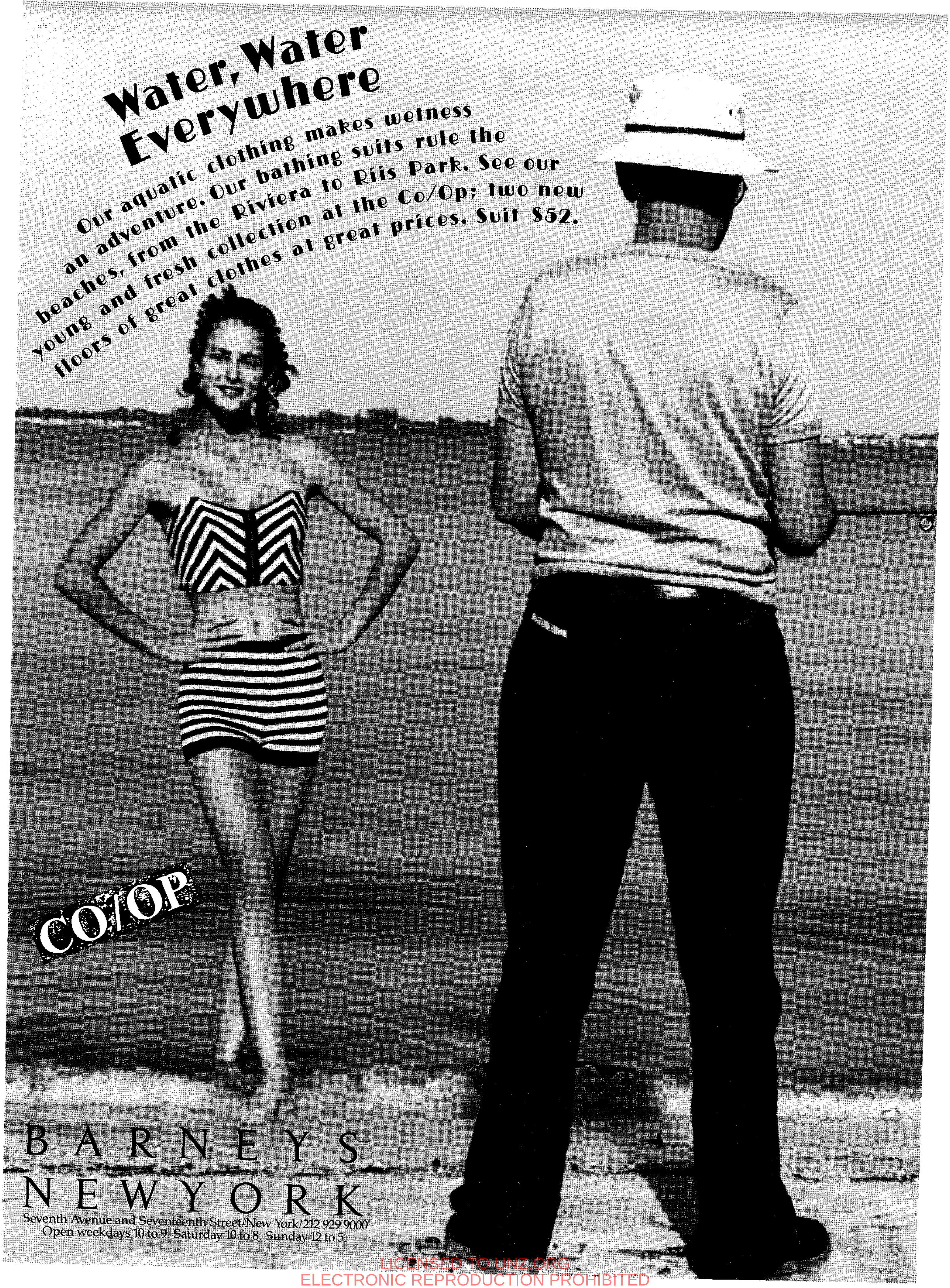

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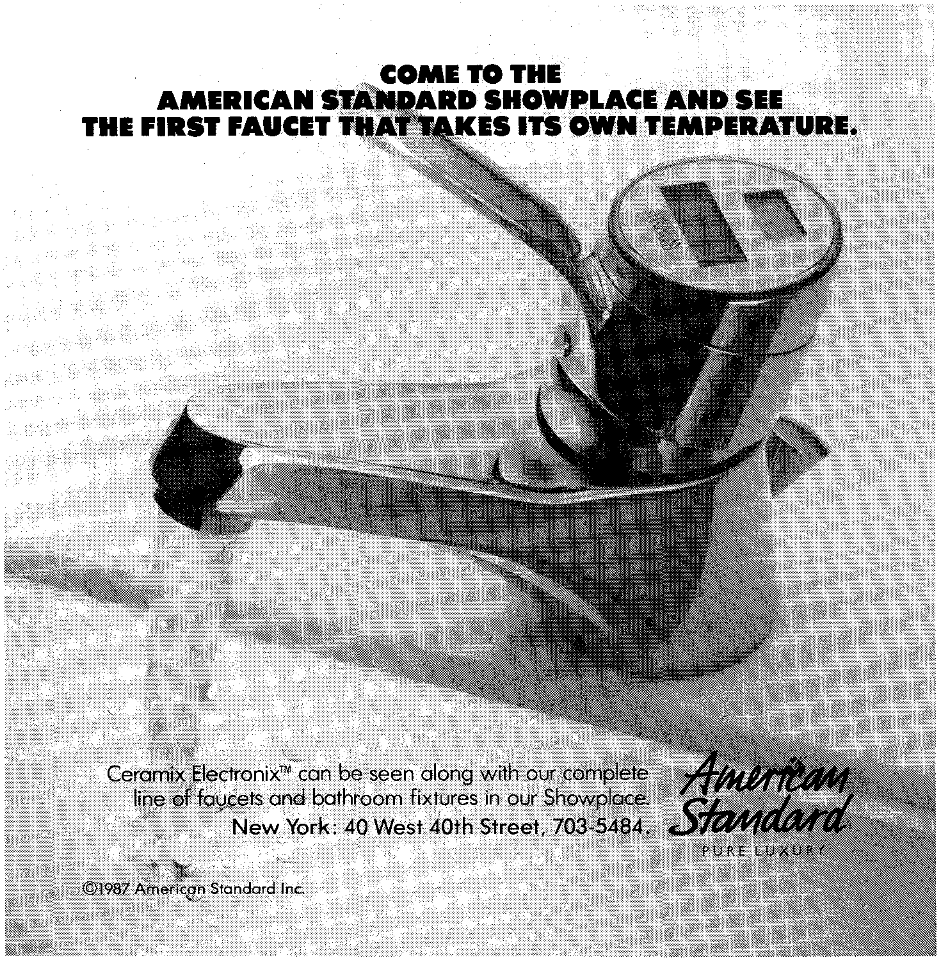

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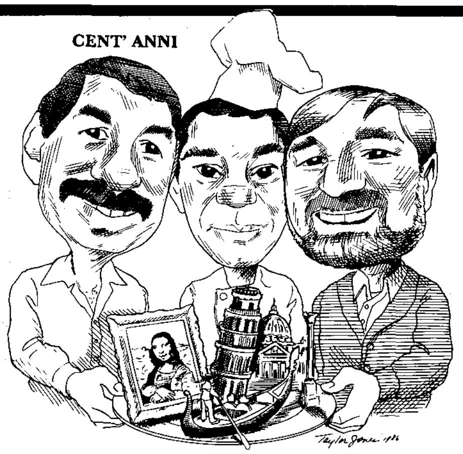

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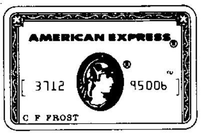

LETTERS

The Good, the Bad, and the Ugly

IN "THE SECRET CITY" ["THE ULTIMATE Insider's Guide to New York," May 4], Pete Hamill did a superb job of relating his memories. To an observer of most New York boroughs, his article is a refreshing and sensitive reminder of connections missed and made over the years.

Bernard Bob
Franklin Square, N.Y.

IT IS CLEAR THAT THE STAFF OF *New York* does not go out and therefore has no sympathy for those of us who do. Thanks to "The Ultimate Insider's Guide to New York," a number of my favorite haunts are now public knowledge. Places that were private and quiet will now be loud and unappealing. Establishments that were easy to get into will now have long lines of people eager to see what all the excitement is about.

Clive Desmond
Manhattan

AS A KID GROWING UP IN BROOKLYN, I appreciated New York's fine restaurants, architecture, "in" places, and such. However, my memories also include a clean Coney Island, basic harmony between ethnic groups, a graffiti-free and well-run subway system, reasonable housing costs, law-abiding citizens, and, finally, thankful, hardworking immigrants. This is not to say there weren't any problems, but they seem minuscule compared with the troubles of today.

This city, despite its great buildings and places to eat, has become filthy, overpriced, and lawless. The phony liberal politicians who allow criminals to run free should note that the native New Yorkers and immigrants who made this city great cannot afford to participate in the activities described in *New York*'s glorious reports. Those who can afford expensive meals and cover charges are usually wealthy foreigners, high-society people, or successful entertainers.

In the last five years, my car has been vandalized and stolen and my parents' home in Queens burglarized. A few weeks ago, my father was mugged by a pack of youths. The officer who wrote up the crime report told my dad that the police are helpless, and that during his years on the force, he has watched the city go down the drain.

The bottom line is that the corruption,

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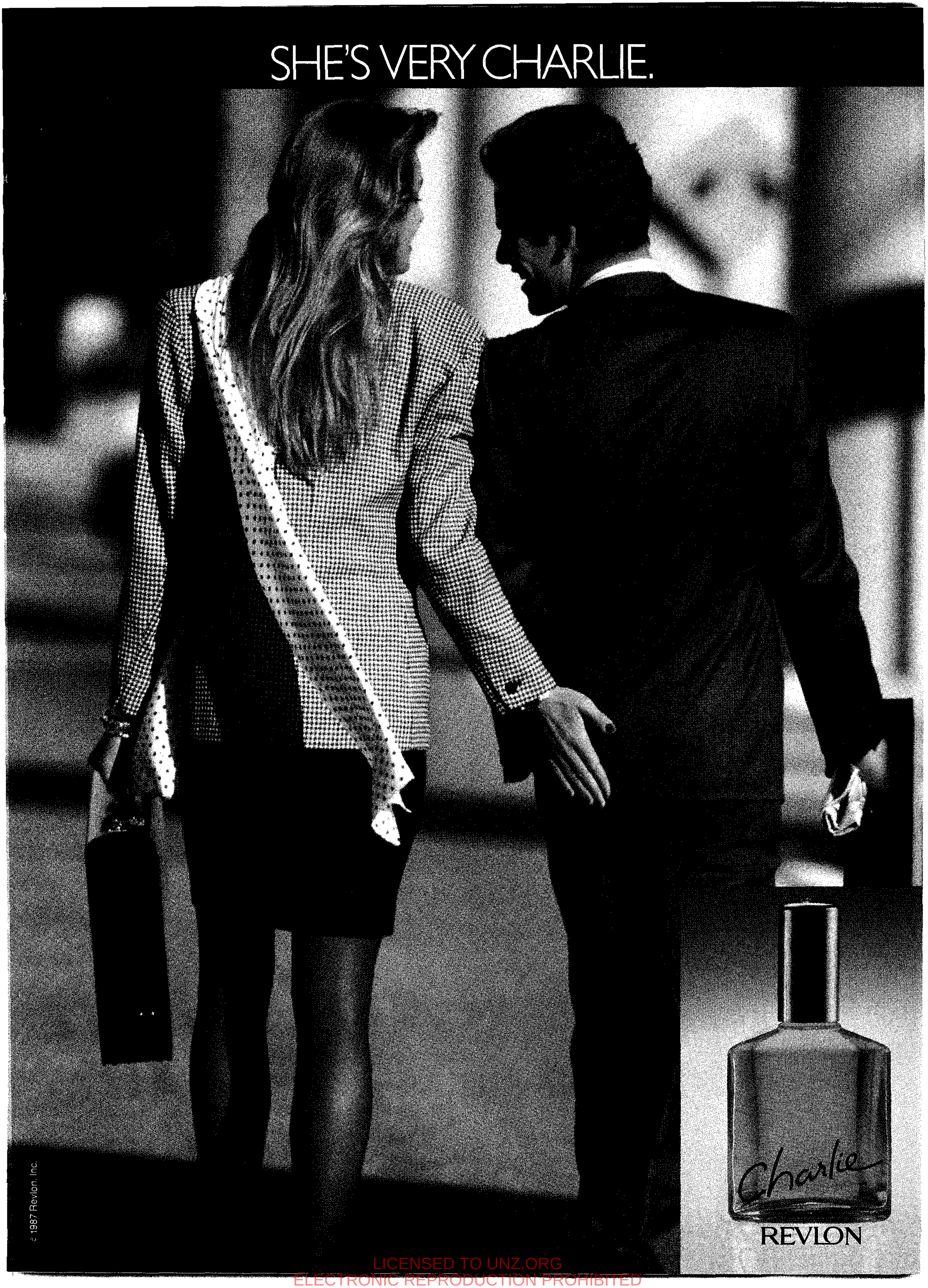
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Charlie
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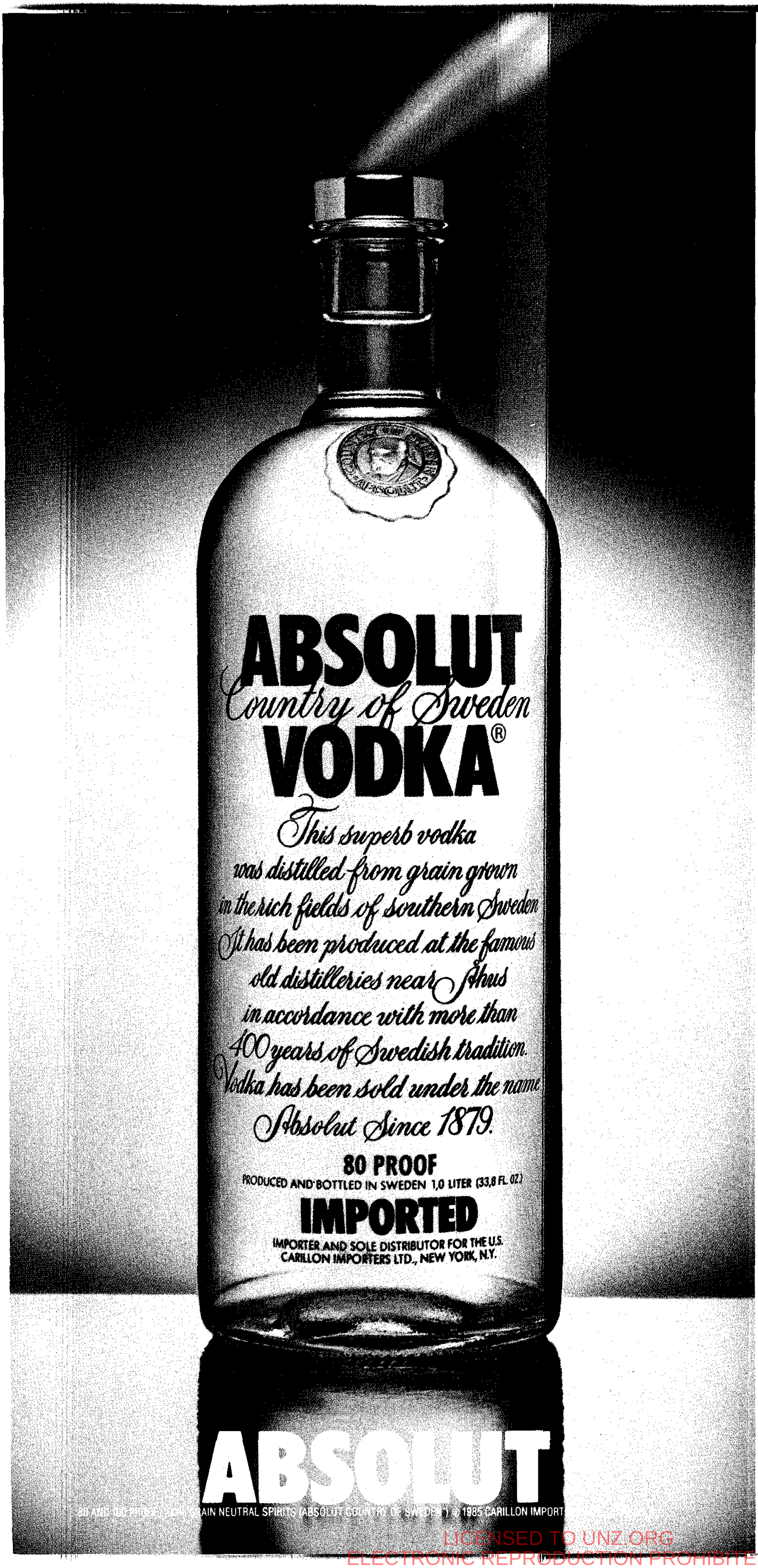
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crime, filth, and heavy taxes that have always been here are getting unbearable. Fancy French food at a popular restaurant does not hide this fact.

Perhaps *New York* should have one issue that provides an honest view of the city. It could be called "How Does a Native New Yorker Survive in This Mess of an Apple?" Included would be stories about how most people find life in New York. Maybe you could mention an "in" spot that is reasonably priced and easily and safely accessible on a good subway line.

But I guess there wouldn't be too much to write about.

Bruce S. Newman
Manhattan

"SOUNDS OF THE CITY" [BY ERIC POOLEY] brought back memories of the Sunday-afternoon jam sessions at Max Gordon's Village Vanguard. These were major happenings, especially to a sixteen-year-old who really loved jazz. On one Sunday, the group that assembled included J. C. Higginbotham, Roy Eldridge, and other greats, all playing their hearts out. When the session was over, we kids were still so exhilarated that when we climbed the stairs to Seventh Avenue South, it seemed there was as much excitement outside as we had just left inside. It was December 7, 1941, and Pearl Harbor had just been bombed.

E. L. Wasserman
Elizabeth, N.J.

MICHAEL KORDA'S INCREDIBLY SELF-serving statements in "Places in the Heart" [compiled by Melissa Morgan] are not a credit to either him or the city. New York is widely perceived as arrogant and snobbish, and Korda certainly gives this view credence when he says, "Washington is a hick town." And to say that "the Four Seasons links all the wielding powers together" is simply ridiculous.

As a transplanted New Yorker who loves the city, I am embarrassed.

Bill Pell
Spartanburg, S.C.

HERE'S ONE NEW YORKER WHO FINDS HIS special place outside Manhattan, across the bridge. Come on over to a street called Orange in Brooklyn Heights and enjoy the smell of October leaves in the early-morning quiet after a rainfall.

It's an experience that shouldn't be missed!

Michael Scanlon
Brooklyn

NICE TRY, *New York*, BUT YOUR INSIDER'S guide missed the mark. By ending your sojourn at 162nd Street, you didn't get the chance to enjoy the views from Overlook

Terrace, Fort Tryon Park, Highbridge, the Cloisters, and more. Also missed were the delis, bakeries, and bodegas on Saint Nicholas Avenue and upper Broadway.

Yuppie it's not, but the northern end of Manhattan has a charm and vitality missing from much of the rest of the city.

Jerry W. Reshew
Diamondhead, Miss.

RECENTLY, I LEFT NEW YORK AND MOVED to Dallas. Not a day goes by that I don't miss the crowded sidewalks, the noise, the garbage, the isolation, the movie lines, the subways, the graffiti, and the traffic.

If I miss *those* things, you can imagine how much I miss running in the park on a sunny morning, getting the first cab I see when it's raining, salad bars, and the view from my old office in the World Trade Center—the list is endless.

Thanks for making me even more homesick.

Ilene Winters
Dallas, Tex.

MAY I OFFER A FINAL TIP FROM AN "INsider" who lived in two boroughs and six neighborhoods of New York over the course of some fourteen years: *Move out.* No matter how many wonderful things there are to do and see in the city, the biggest high of all is driving north on the Saw Mill River Parkway with your worldly possessions in tow, never to return to the craziness and claustrophobia of New York City.

Myla H. Barrett
Briarcliff Manor, N.Y.

I LIVE IN A SUBURBAN COUNTY, SO I MAY not be as informed about the city as Manhattan residents are. With "The Ultimate Insider's Guide to New York," my next trip to the city may turn out to be an exciting adventure.

Aki Kano
Chappaqua, N.Y.

Off-Season

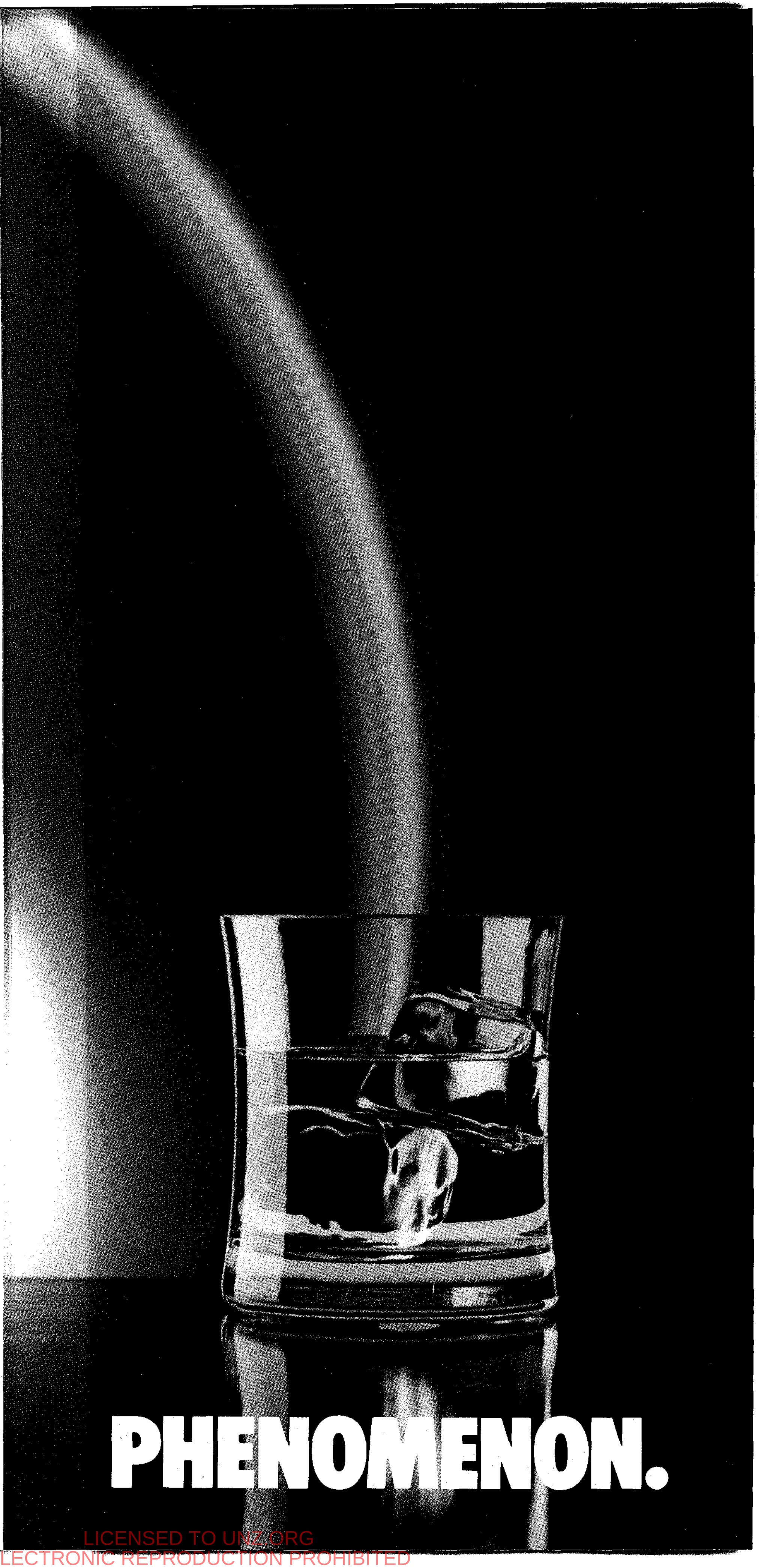
YOU CITY SLICKERS AIN'T BEEN OUT IN the country lately ["Spring Travel: Weekend Vacations," by Jennifer Cecil and Michael W. Robbins, April 27]. The illustration of the plow is mighty pretty, but it shows a *fall* scene, not a spring scene: The plow is at rest, and the wheat is in the sheaf.

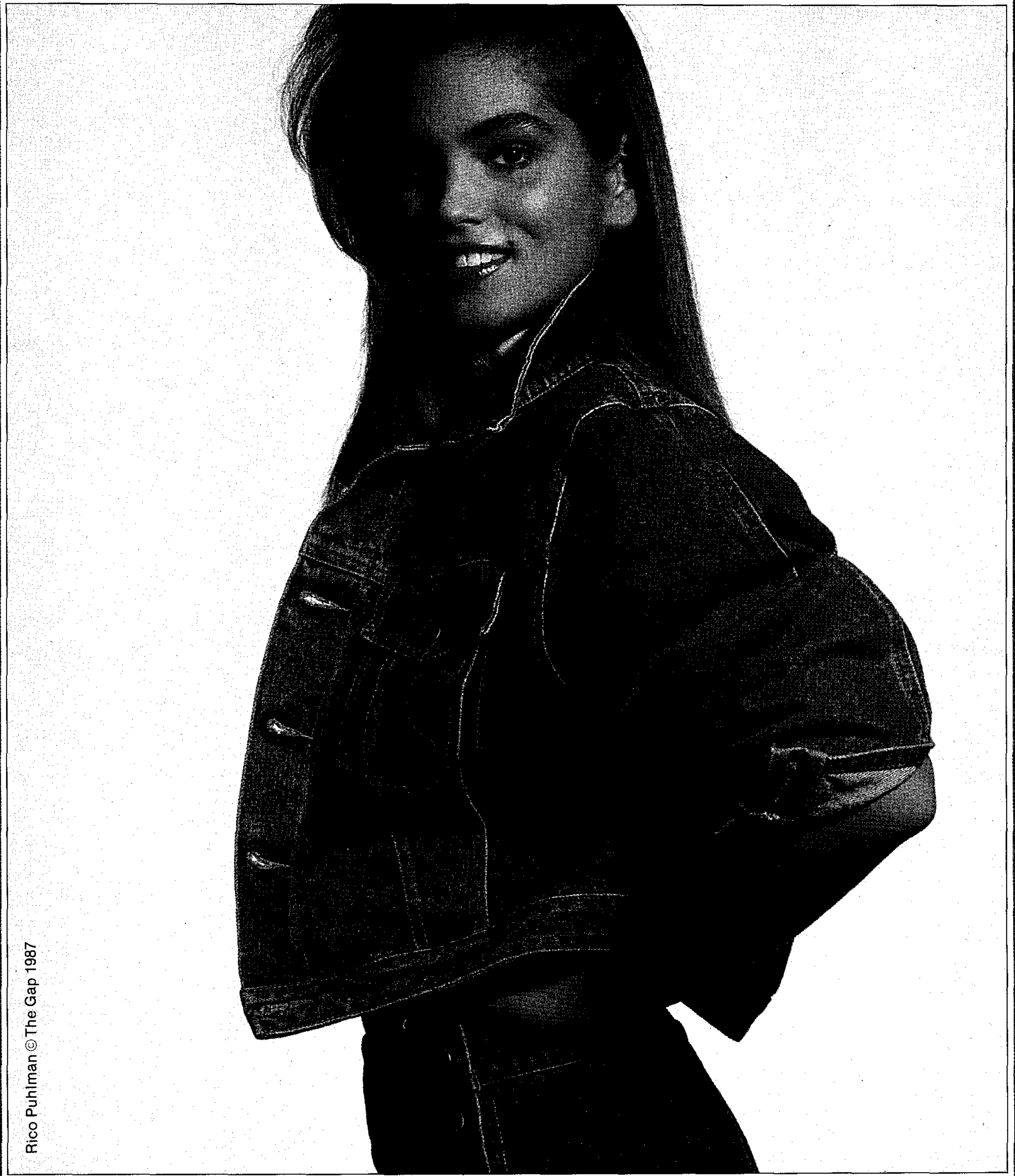
Now you've ruined the whole thing.

G. W. Young
Tipp City, Ohio

SURELY THERE MUST BE *somewhere* TO GO in New Jersey!

Joy Applebaum
North Brunswick, N.J.





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Cropped jacket $52
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

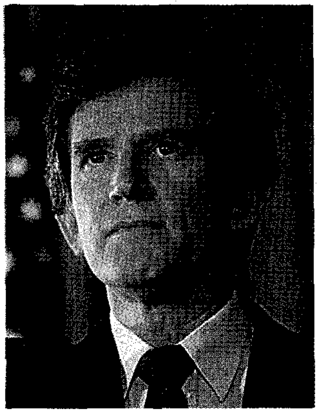
TIMES'S HART BEAT...WHAT GOETZ GETS...PLO FOES...FAULTY TOWERS?...TRADER WATCH

NO HART NEWS FIT TO PRINT

The Miami *Herald* and the Washington *Post* weren't the only newspapers that sent reporters two weeks ago to track down stories about Gary Hart's sex life. A few days after the *Herald* broke its Hart story, the New York *Times* assigned reporters to interview residents at 860 Fifth Avenue after getting an anonymous tip that Hart was having an affair with a "middle-aged woman" who lives there.

Metropolitan assistant editor Steve Rago sent reporter David Pitt to the co-op, between 67th and 68th Streets, to see if anyone had ever seen Hart entering or leaving the building. He also assigned reporter George Stolz to get the phone numbers of people who live there and call them. "There was a whole range of reactions among the people I called," Stolz says. "A couple were offended, many were suspicious, and a few were avid to know what we knew. But we didn't turn up anything."

Did *Times* executive editor Max Frankel have any second thoughts about sending reporters out on the story? "It's our policy not to comment on stories which we pursue but do not print," *Times* spokesman Leonard Harris said. "First, we follow up on stories. Then, after we get them, we ask ourselves the ethical questions about whether we should print them."



GARY HART

KEMP AND DOLE DUEL OVER PLO

Jack Kemp's supporters are claiming that the bill proposed by Bob Dole last week to shut PLO offices in New York and Washington is an attempt to play catch-up with Kemp in appealing to Jewish voters.

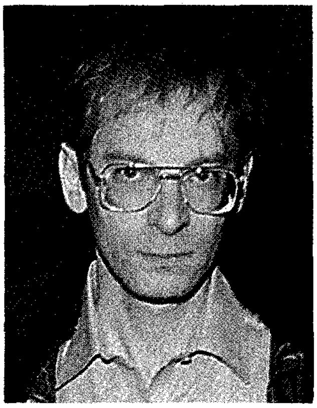
The presidential hopefuls have been trying to one-up each other on the PLO issue since October 1986, when a PLO-sponsored terrorist attack occurred near the Wailing Wall in Jerusalem. On October 16, Kemp wrote Secretary of State George Shultz and asked him to try to find a way to close down the PLO offices. The following day, Dole sent a telegram to President Reagan with a similar request. On April 29, Kemp introduced a bill that would effectively shut down the offices by making it a felony to provide funds or services to the PLO. On May 14, Dole introduced his bill.

Has Dole been taking his cues from Kemp? "Not at all," says Dole's spokesman, Walt Riker. "We're not in a public-relations race. We've been involved in the issue for a long time and want to see the PLO booted out of the country."

IS GOETZ GETTING VIP TREATMENT?

Courthouse employees at 111 Centre Street are complaining that Bernhard Goetz is being given special privileges that other criminal defendants rarely get. Goetz—who is on trial for shooting four teenagers on the subway in December 1984—is being allowed to use a side entrance to the building as well as private elevators reserved for judges and court personnel. "The judges don't like finding a defendant in their elevator," says an employee at 111 Centre Street. "It is very unorthodox."

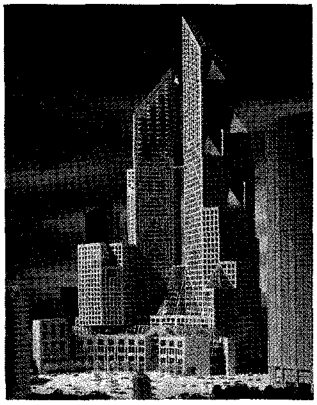
But chief court officer Richard Hogan says, "It isn't preferential treatment. We do it for all the trials that draw a crowd. We let Goetz use the private elevators because of simple logistical problems. We have 5,500 people trying to use six feeble elevators at precisely nine o'clock. Nobody wants their little old aunt or their younger sister knocked on their fannies as hordes of reporters and cameramen crush Goetz as he waits for the elevator."



BERNHARD GOETZ

ASSISTANT EDITOR: PEG TYRE

COLISEUM TOWERS MAY FACE SUIT



COLISEUM COMPLEX

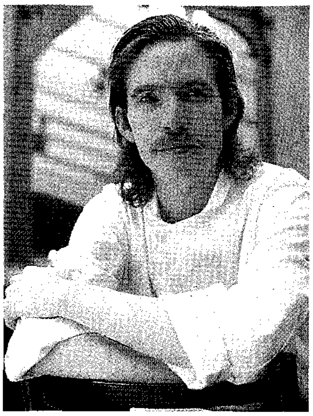
The Municipal Art Society has hired a law firm to explore filing a suit to stop developer Mortimer Zuckerman and Salomon, Inc., from building an office-and-residential complex on the Coliseum site. The suit would try to stop the city and the MTA from completing the sale of the land to the developers. The move is a dramatic step for the city's most prestigious preservationist group, which is often criticized for being too conservative.

The plan for the complex, which was approved by the Board of Estimate in February, calls for two office-retail-and-condominium towers that will be 58 and 68 stories high, nine movie theaters, and a 4-story commercial mall.

"There are numerous legal issues involved," says Philip Howard, a member of the society's board of directors, "but our counsel is looking into the conditions by which the city disposed of this property and the facts

Photographs: top, David Burnett/Contact Press Images; center, Steve Rosenthal; bottom, Stephen Ferry/Gamma-Liaison

ADVERTISEMENTS FOR THEMSELVES...SHADY BUSINESS...RESTAURANT NOTES



CHEF RICHARD KRAUSE

Arnell/Bickford

ARNELL/BICKFORD SPOT

UPPER WEST SIDE

contained in the environmental-impact statement. The society does not undertake litigation lightly, and we regret that we have been placed in the position where we have to consider it seriously. We will know by the first week of June whether we are going to proceed."

AGENCIES TO ADD DESIGNER TAG

Arnell/Bickford Associates, the fledgling advertising agency whose clients include Donna Karan and Neiman-Marcus, is going to start "signing" the television commercials it produces for clients. The agency believes it will be the first time American television commercials have carried an ad agency's signature, although it is commonly done in Europe. In a new campaign for S&H Green Stamps, the agency's logo will appear for a second and a half near the end of the spots.

"It's an idea we got from David Ogilvy," says Peter Arnell, who founded the agency with Ted Bickford three years ago ("On Madison Avenue," October 27, 1986). "But it hasn't been successful in America. The feeling has been 'You get paid a lot of money, why should you have your name on it?' But advertising agencies play a major role in our culture—and we think people should know who they are."

A NEW WATCH OUT FOR WALL STREET

It was only a matter of time. A Long Island City company that makes Monopoly watches is planning to introduce a new one for Wall Street bankers and traders: the "Get Out of Jail Free" watch.

Armitron, which purchased the rights to images from the Monopoly game last year, has already produced several watches based on the board game. "The most popular one by far," says Armitron's Jerry Dikowitz, "has been 'Mr. Moneybags,' who hands out 200 bucks for a bank error in your favor. When we saw how well it sold to the yuppie market, we realized that we should try to find a fashionable way of meeting the needs of Wall Street's rising stars—a Get Out of Jail Free watch." The price? A steal at $30.

SHADOW LOOMING OVER WEST SIDE

The Parks Council, a private watchdog organization, is trying to raise $65,000 for a light-and-shadow study on the effect new Upper West Side developments—such as Donald Trump's Television City and ABC's new headquarters complex—will have on Riverside Park and Central Park.

The council wants to hire environmental simulator Peter Bosselmann, who built models of the Times Square project and the highway proposed by the West Side Task Force, to find out how much sunlight the buildings will block. The money would also pay for a study by a horticulture expert to find out how increased shade will affect trees and plants in the parks.

"We want to come up with a three-dimensional model," says the council's executive director, Judith Spektor. "We can show the impact on the area before it is developed."

RESTAURANT NEWS: ZAGAT'S LATEST

Tim Zagat and his 6,000 volunteer diners have come up with a list of their 25 favorite restaurants around the country—and the top 10 are all French. The volunteers—who rated restaurants in New York, Washington, Chicago, San Francisco, and Los Angeles—named Masa's in San Francisco No. 1. New York's Lutèce came in No. 4, just behind Le Francais and Carlos', in suburban Chicago. La Côte Basque and Chanterelle were rated sixth and seventh, behind suburban Chicago's Café Provençal. Two Washington restaurants, Jean-Louis and Le Pavillon, and Los Angeles's L'Orangerie rounded out the top ten on the list. . . .

Richard Krause, a protégé of Wolfgang Puck, is opening his own restaurant in a West Village brownstone on Barrow Street in September. Krause, who trained at Ma Maison and Spago before running the kitchen for Puck at Santa Monica's Chinois on Main, has been the chef at Batons since it opened nearly two years ago. "The style will be like Batons's, but more elegant," says Krause. "There won't be a pizza oven or pasta—the food will have more Oriental accents." Gail Arnold, who was a chef at Bud's, has replaced Krause at Batons. . . .

Steve Gold, a promoter who stages parties at the Tunnel, Palladium, and the Saint, has leased Scarlett's in Westhampton, which he's turning into a "campy, tongue-in-cheek" club called Pig Latin. Gold is decorating his new club in what he calls "hurricane chic," complete with thatch-roof bars, plastic palm trees, "bilious-colored" wax fruit, and leopard-skin fabric on chairs and banquettes. The opening: Memorial Day weekend.

Photographs: top, John S. Abbott; center, Donal Holway; bottom, Bruce Byers/F.P.G.

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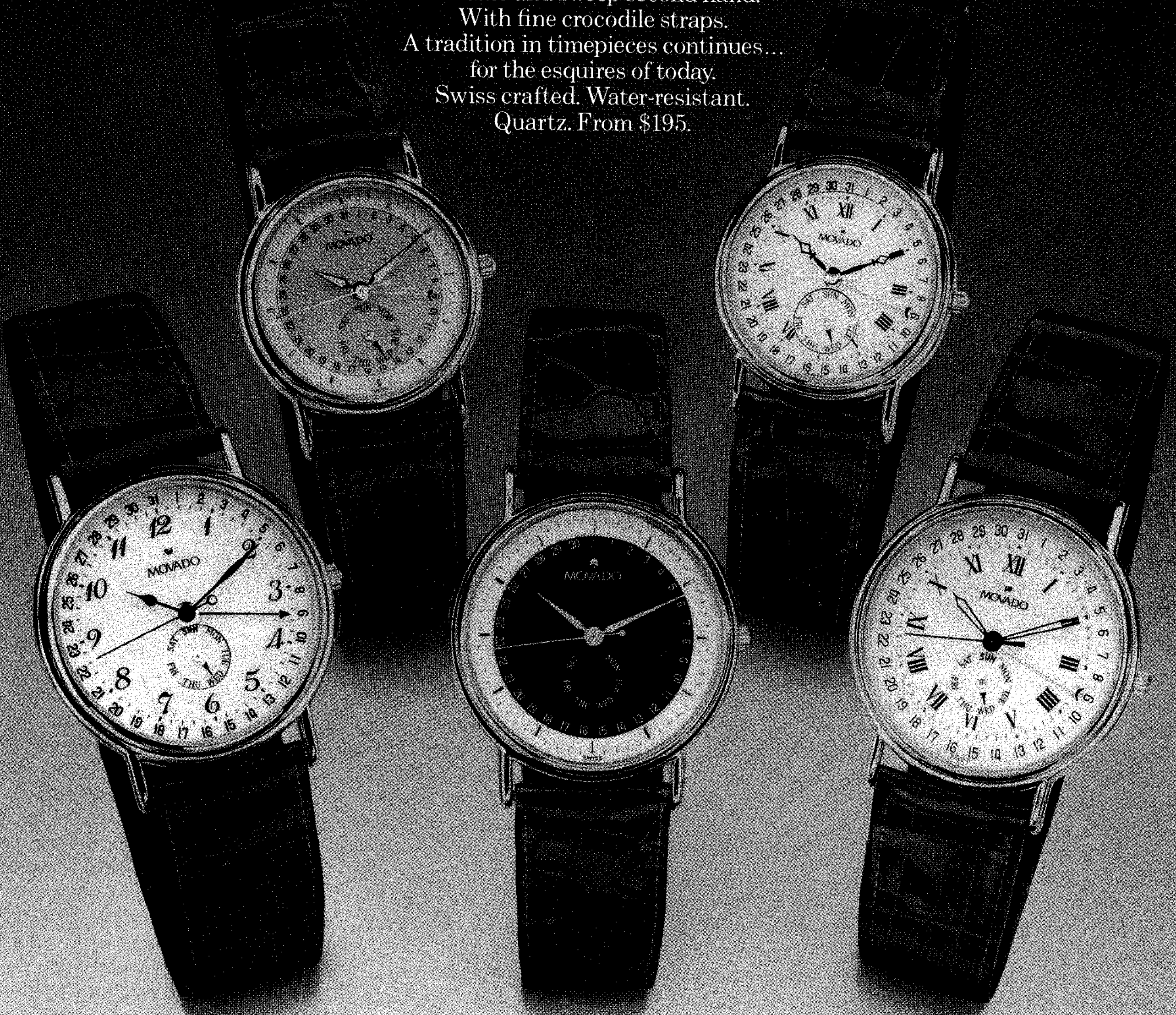
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MACY'S

The Bottom Line/John Crudele

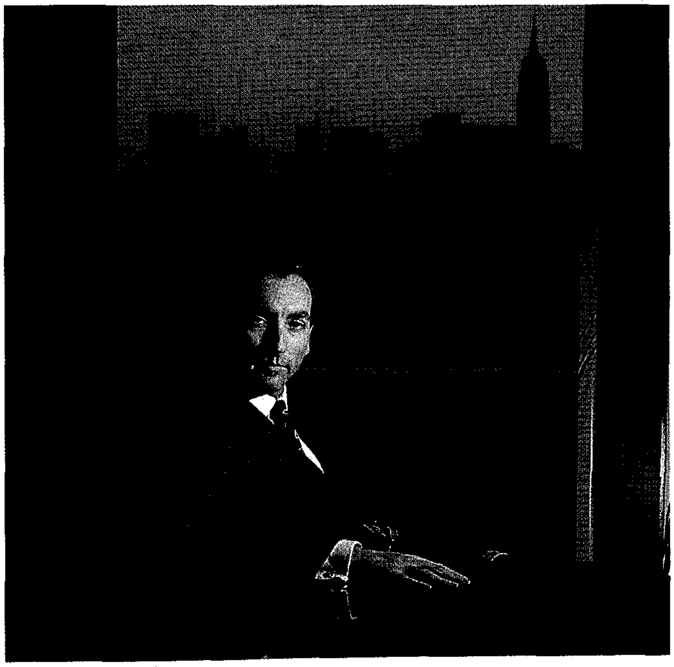
BULLISH ON TAKEOVERS

MERRILL LYNCH'S NEW TACK

WITH THE TAKEOVER GAME IN THE DOLdrums, a lot of smart Wall Street speculators are keeping an eye on Merrill Lynch—not as a target but as a buyer.

Lately, the giant broker has moved aggressively beyond the selling of stocks and bonds and into the business of acquiring companies—paying a total of $6.6 billion, for example, for Supermarkets General Corporation, which owns the Pathmark chain, and Borg-Warner Corporation, the maker of chemical and automotive products.

The next acquisition could come soon. "We're close to our next deal, but I can't tell you whether that's a matter of weeks or months," says Jeffrey Berenson, 36, a managing director and the head of Merrill Lynch's mergers-and-acquisitions department.



JEFFREY BERENSON: *"We're close to our next deal."*

Merrill's aggressiveness—which Berenson says hasn't been affected by the firm's recent huge losses in bond trading—has put it at the forefront of a new style in acquisitions. More and more these days, investment firms are committing their own money to take over companies instead of going through the time-consuming process of raising funds for acquisitions through the public markets and banks.

With the completion of the Supermarkets General and Borg-Warner deals, Merrill Lynch partnerships will have bought out the public stockholders of fifteen companies—although day-to-day decisions remain in the hands of each company's management. Among the other Merrill-owned companies are Jack Eckerd, the drugstore chain, and Amstar Corporation, a New York-based holding company.

Recently, picking the broker's next target has become a favorite sport on Wall Street. In the Supermarkets General and Borg-Warner situations, Merrill was a white knight, so it might play that role again for an embattled company.

But Merrill Lynch has also been on the side of the raider: Last year, it helped Sir James Goldsmith in his unsuccessful bid for Goodyear Tire & Rubber. And Merrill Lynch has also bought companies simply because it thought they were good values.

This recent takeover success represents a turnaround for Merrill. The firm was widely criticized in 1985 when it allowed itself to be outbid for SCM Corporation by Hanson Industries. But Merrill's new efforts have made it—along with well-heeled private firms like Kohlberg Kravis Roberts & Company and Forstmann Little & Company—among the elite of those now doing takeovers.

"For the last two years, they've been terrific," says one Wall Street speculator who claims that until recently he would have worried that a Merrill deal wouldn't be completed. "Now they are seen as people who get deals done."

The acquisitions are being made by Merrill Lynch Capital Partners, a Merrill Lynch subsidiary that manages about $400 million for insurance companies, pension funds, and the like. Robert F. Mancuso and Nigel MacEwan are co-chairmen of the unit and work with Berenson on the deal-making.

Here's the way it typically happens: Merrill Capital Partners spots a potential takeover target, and it "hires" Merrill Lynch's mergers and junk-bond departments to assist it. After the acquisition is completed, with "bridge financing" provided by Merrill Lynch, new money is raised through the sale of junk bonds or debentures. Merrill is repaid for the bridge loan, and the brokerage firm and its partners—who are never identified—have themselves another company.

The use of Merrill Lynch's own money is risky, of course. (Some takeover specialists thought the $4.7 billion paid for Borg-Warner—a deal that closed a fortnight ago—and the $1.9 billion paid for Supermarkets General were high.) But so far, most of the companies acquired by Merrill Lynch have appreciated in value, and the broker is considering whether it should sell some of them, Berenson says.

In any case, more acquisitions are expected. How close is the next deal, and how big will it be? "It could be real close. But it's not necessarily a $5-billion deal," Berenson says. Mancuso adds that they are looking into about a half-dozen situations—"some smaller, some larger."

CO-PILOT STILL WANTED

JAY A. PRITZKER, THE CHICAGO investor, has said he won't get involved in an unfriendly takeover attempt against Allegis Corporation, the company that runs United Airlines and other properties, according to sources close to Pritzker on Wall Street.

Pritzker's decision could be another severe blow to United's pilots, who are trying to take control of the airline. Last week, Boeing and Allegis agreed on an anti-takeover deal that could give Boeing up to 16 percent of Allegis. Pritzker, who owns Braniff airlines and the Hyatt hotel chain, recently bought a sizable chunk of Allegis stock and has been rumored to be the most likely partner for the pilots.

A source close to the pilots, meanwhile, says that discussions are going on with other potential partners, although none were named. Nothing, however, is likely to happen in the near future. The source says it could "easily" be weeks before there are any new developments from their side.

Coniston Partners, a privately held New York investment group that is said to be a major holder of Allegis stock, is also believed to be talking to the pilots.

Industry analysts see at least one potential problem for any partner of the pilots: Eventually, the partner is likely to

Photograph by Michael Weinstein.

want wage and work concessions from the people who fly the planes.

BAD-NEWS BONDS

BURLINGTON NORTHERN IS FACING A 91-year-old problem. In 1896, J. P. Morgan helped the company issue $47.8 million in bonds that are supposed to remain outstanding until 2047.

But the collateral for those bonds is now worth several billion dollars, according to some estimates, and the company is looking to free up those assets. Two years ago, Burlington Northern tried to substitute other collateral, but that didn't work. Then, a few weeks ago, it reached an agreement in principle to pay bondholders $35.5 million to release the liens the bonds had on its assets.

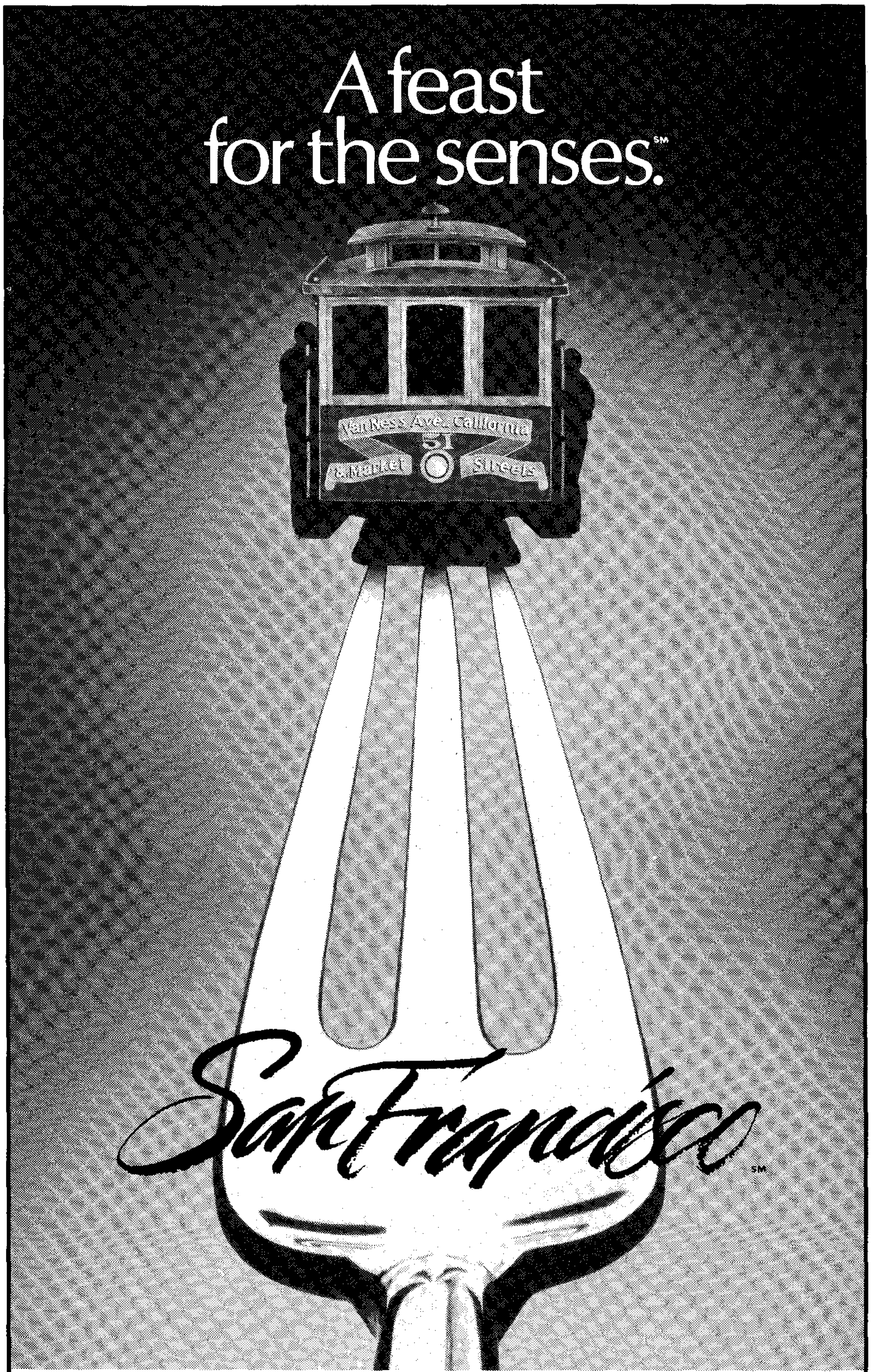
Now a group of bondholders say they don't like that deal, and they're lobbying to have the company renegotiate.

The bondholders are led by 26-year-old Andrew Farkas, whose family founded and runs Alexander's. Farkas runs a company called Metropolitan Asset Group, Ltd., and says he represents the holders of about 40 percent of the bond issue. He's been on the stump around Wall Street, trying to win converts to the cause.

It's too early to tell whether the Farkas group will be able to influence Burlington Northern, which has been plagued by takeover rumors. Farkas, who also owns an undisclosed amount of Burlington Northern stock, thinks shareholders would benefit if the assets, which he says are worth $5 billion, were freed.

THE RUNOFF

NOW THAT REVLON HAS NEARLY COMpleted the process of going private, sources say, the firm is eager to do its next deal. That could be another big acquisition attempt, but more likely will be the disposal of an operation like health care. Revlon is also looking at various small cosmetics firms. No matter what, sources say, Revlon will make some move within 60 days. . . . The pilots at Pan Am have been in contact with a European investor group interested in the airline's service business. The group was not identified. . . . Henley Group, which owns more than 5 percent of Santa Fe Southern Pacific for what it has called investment purposes, is said to be considering a more aggressive approach. But no decisions have yet been made. . . . The latest development in the Donald Trump–Marvin Davis feud: Trump is considering bidding for rights to run the ski slopes in Aspen now operated by Davis. Last week, Trump's lawyers were studying Davis's long-term lease with the government. A source says Trump may try to challenge it. ▬



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DISC-O-MANIA

FOUR IN ONE: *Slipping the discs.*

CD FEVER

BON JOVI'S NEXT SUPER SINGLE WILL GO gold—even before it hits the record-store shelves. This summer, PolyGram plans to release "Livin' on a Prayer" on a special golden compact disc. A commemorative collector's item? Not at all. It's the latest spinoff of the laser disc—the CD V.

CD V stands for "compact-disc video," a five-inch disc that holds twenty minutes of digital audio and a five-minute MTV-style video clip. The new discs will cost under $8 and should be in stores by late summer. "We'll have them the minute they arrive on the scene," promises Russ Solomon, president of Tower Records.

Touted as "backwards compatible and forwards upgradeable," the golden discs can be played on today's CD players. But you won't be able to see or hear the five-minute music video—just twenty minutes of audio. To really get the difference in discs, you'll have to buy a new kind of CD player called a combi-player.

This multipurpose machine looks like a CD player, except its drawer slides out to reveal three concentric insets: one for five-inch CDs and CD Vs, and one each for eight-inch and twelve-inch laser discs, so you can play—count them—four types of disc. (A variation will be "dedicated" machines, and boom-boxes, that play just CDs and CD Vs.) Combi-players will sell for about $750, the dedicated players for about $600. (When CD players first came out, in 1982, they sold for $1,000; today, you can buy one for as little as $100 and change.)

Converting CDs into gold has more to do with marketing alchemy than with technology: Hardware- and software-makers are hoping to create a sequel to the CD success story. The VCR market is approaching saturation; the studios are looking for a way to sell—rather than rent—movies (discs cannot be pirated); and the next big audio item, DAT (digital audio tape), is still entangled in red tape. Could the answer be as easy as CD V? From an industry point of view, the technology seems to have something for everyone.

CD V singles are a natural for movie trailers and soundtrack videos. Record companies can finally get some mileage out of the promotional videos used on MTV and breathe some digital life into the dead 45. And the sizzle of CD V super singles could even heat up the moribund videodisc market. After all, why buy a combi-player if you don't intend to play all types of discs? "This is the year of the disc," proclaims Don Palmquist of Yamaha. "The whole industry is coming in to support the CD V concept."

Some 30 companies marshaled by Philips (Philips and Sony originally developed the compact disc) are joining forces to launch CD V technology at the June Consumer Electronics show. Magnavox (a division of Philips), Sony, Technics, Toshiba, Denon, Hitachi, Yamaha, and Pioneer will be showing a variety of players, says CD V group coordinator John Messerschmitt.

A&M, Arista, Warner/Elektra, Capitol, Island, Virgin, RCA, MCA, CBS, and PolyGram will announce a total of 300 CD V titles. The list includes hit singles from the Police, Janet Jackson, and Robert Cray. PolyGram will also announce 40 classical picks on twelve-inch disc—including concerts, ballets, and operas from such greats as Pavarotti and Domingo. "All CBS superstars are being considered for CD V," says vice-president Jerry Shulman. "Cyndi Lauper, Bruce Springsteen, Pink Floyd. We also see this as a strong opportunity to promote new artists."

To complete the picture, there will be about 250 movie titles from Embassy, Paramount, Warner, Twentieth Century Fox, MCA, and Disney. In addition, most studios plan to release all their forthcoming movie discs with digital soundtracks.

"CD V has the unanimous support of every major studio and record company," boasts Warren Lieberfarb of Warner Home Video. Says Emiel Petrone, executive vice-president of PolyGram's CD V division, "The consumer will be able to create his own entertainment theater by coordinating high-resolution pictures with spectacular concert-hall sound—it's the ultimate home experience."

The hub around which this "home theater" spins is the optical disc—a reflective wafer on which information is recorded (and played back) by a tiny laser. Data are encoded on the disc as a series of pits that represent bits (the "1" or "0" in binary code) of digital information. Since the data can be audio, video, text, or any combination, the CD is actually an astonishing multimedia device ["Star Tech: The Everything Disc," November 5, 1984].

A single CD could hold up to 70 minutes of digital sound, 7,000 still-video images, 5 minutes of full-motion video, 20 minutes of animation, 300,000 typed pages, the contents of 1,000 floppy disks, or a twenty-volume encyclopedia. RCA recently came up with some digital chips called DVI (Digital Video Interactive) that may eventually make it possible for movies to be squeezed onto CDs: The same five-inch discs will be used to play the Eagles, *Legal Eagles,* or the Library of Congress.

The first consumer product to use optical technology was the videodisc player introduced by Philips in 1978. Videodiscs were a landmark flop: RCA alone lost $500 million on its non-laser system, which it abandoned in 1984. But the next attempt fared better: The compact disc, introduced four years

SINGLE
TEARS FOR FEARS
HEAD OVER HEELS

CHEERS FOR FEARS: *New life for 45s.*

Photographs by William Guillen.

later, became one of the electronics industry's biggest successes. Unlike videodiscs, compact discs are all manufactured according to a single compatible standard established by Philips and Sony, who are also creators of the CD V standard.

Just 2 percent of American households owned CD players by the end of 1985. By Christmas 1986, that figure had more than doubled, to 5 percent. And the number of discs sold has multiplied tenfold since the first year they hit the market. In 1986, $930 million worth were bought—compared with $103 million in 1984.

"There's a love affair with the laser out there," says Robert Gerson, editorial director of *Twice,* an electronics-industry newsletter. "You can't give a vinyl disc away. All anyone wants is laser discs. If CD V singles spark an interest, the timing may finally be right for videodiscs."

"This is a synergy," says Paul Fredrickson of Magnavox, the first company to show a combi-player (in November 1986). "With the explosive growth of the CD business and the saturation of the VCR market, this is now the natural extension." Of course, Magnavox was one of the first companies to jump on the videodisc bandwagon—and then abandon the market: They phased out their Magnavision player several years ago.

Actually, the combi-player concept is not new. Pioneer's LVCD machine, which plays CDs and eight- and twelve-inch videodiscs, has been available for a few years. The company was among the last to agree with Philips's promotion of all optical discs under the CD V moniker (the consumer, Pioneer reasoned, was already confused enough). But last week, the company announced its own CD V "combo-player," the CLD 1010, which will sell for about $800. Perhaps more important, the company will continue to be a major manufacturer of discs of all sizes.

A typical CD V will probably hold two versions of a dance mix (one with the video clip and one without) and a "B side" song. A&M, for instance, plans to record four versions of Janet Jackson's "Nasty," including a dance remix of that song, called "The Cool Summer Mix, Part II." Or the disc could include an artist interview, something CBS is considering. Movie studios are also negotiating collectible sets for film buffs. "You could have the best of Clint Eastwood, the last ten years of Academy Awards, or a war-movie set—*The Deer Hunter, Apocalypse Now, Platoon,*" says Lieberfarb.

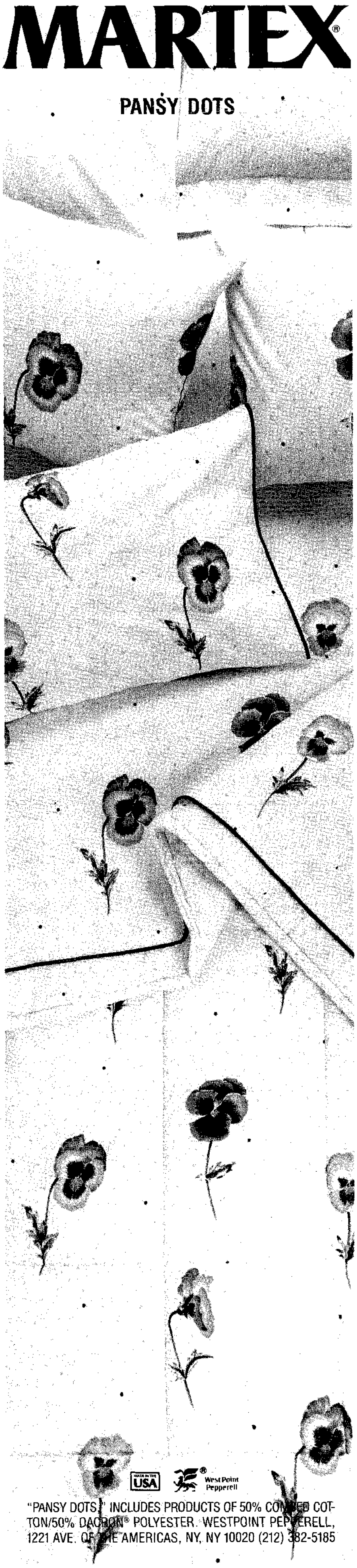
CD V technology is hardly a sure thing. Teenagers accustomed to CD sound may get a kick out of being able to go out and buy the latest Madonna video as soon as the song hits the charts, but at $7 to $8 each, the CD V super single may be a bit pricey for this target audience. The combi-player itself is almost half again as expensive as today's high-end CD players, which range in price from $150 to over $500. But manufacturers hope that American households shopping for a first CD player will want a machine that is "future-proof."

New generations of videotape could also put a dent in the disc market. "Americans have a fascination with technology that can record," says one hardware-maker who intends to wait and see if the product takes off before marketing a player. JVC's recent launch of S-VHS (super VHS)—which reportedly has better resolution than a videodisc—could also provide some competition. David Lachenbruch of *Television Digest* asks, "Are people really going to go for just five minutes of video? They're talking about CD V boom-boxes. Who's going to carry a bunch of discs to the beach? Eight-mm. tape is really a better way to do the same thing."

Despite the industry hype, the general attitude is one of cautious optimism. Even Sony is reluctant to call CD V an automatic winner. That may be because the company famous for miniaturizing audio products is considering another type of CD super single—a three-inch disc with twenty minutes of digital sound that would make a generation of even smaller portable CD players possible.

But others see CD V as a logical step toward a disc that will hold interactive music, video, and text. In fact, Sony and Philips have already established a standard for this next-generation product—CD-I, which stands for "compact-disc interactive." And to make sure that the current combi-players aren't destined for instant obsolescence, a number of manufacturers are building machines with input-output ports so they can be hooked up to a CD-I adapter.

The first CD-I products could be ready by next Christmas. American Interactive Media (AIM), a PolyGram division, will be announcing contracts with major music, publishing, and computer-software companies in the next few months. A peek inside the labs would reveal talking encyclopedias, "elastic music" (compositions that can be altered by the listener), a multimedia "map" of London spanning eight different eras (from Roman days to the present), and a genealogical data base with a family tree for leaders throughout history (called "How Princess Di Is Related to Chiang Kai-shek"). Bank Street College in New York is working on children's programs. And, of course, there will be a deluge of interactive video games. "People used to talk about doing this with the home computer," explains AIM chairman Gordon Stulberg. "We're talking about doing it in a really user-friendly way—with an upscale CD player." ▬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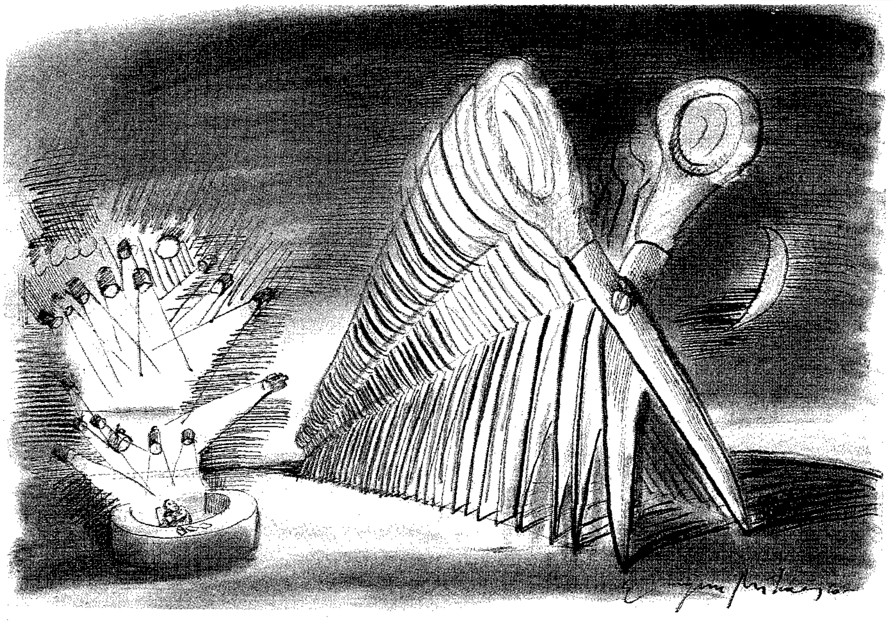


SNIP JUDGMENTS: *Trying to make the news "work more effectively and efficiently."*

MCKINSEY DISSECTS NBC

THE BEST SHOW AT NBC THIS MONTH NEVER made it on the air. In a series of extraordinary meetings over the past two weeks, the top executives of NBC News, and later a group of 25 middle-level journalists, got an illustrated "progress review" of what consultants have learned about the news division.

The McKinsey & Company experts came with charts and slides showing such items as the cost of typical news stories. There was even a graphic that divided the work of the 90 NBC News correspondents into groups based on the size of their salaries, their time on the air, and the perceived quality of their work; the numbers showed no overall correlation.

Though no correspondents' names were used at the meetings—to protect the guilty—the world will never see a written "McKinsey Report on NBC." Any such document, acknowledges John M. Stewart, the McKinsey executive in charge of the NBC News study, would be eminently leakable to wider audiences—such as the news division's approximately 1,250 employees and their unions, or curious members of other news organizations. "If it existed as a physical report, like the Tower Commission's," says Stewart, "you'd be able to write skeptically about it."

Clearly, though, the oral McKinsey reports at NBC News constitute a remarkable development in this new era of network cost-consciousness. Consultants who sidle into organizations to look over everyone's shoulders are hardly new, even at media companies that normally prize their privacy. The McKinsey company dates from 1926, and its clients have included the New York *Times*, the Washington Post Company, Channel Thirteen, and the New York *Daily News*, among others. Normally, the consultants concentrate on the more "rationalized" business side of the media; at the Post Company, for example, McKinsey helped define the duties of the job of president.

At 30 Rockefeller Plaza, however, the McKinseyites have been applying their M.B.A. skills and pocket calculators to the slippery, sprawling, booby-trapped entity known as The News. They are trying to analyze news as they might any other product, attempting to quantify what journalists, innocent of business-school principles, have long held to be unquantifiable. What, after all, makes a "good" story or an "efficient" reporter, and how do you assign numbers to these qualities?

Stewart takes a relaxed attitude toward his work at NBC News. The McKinsey team of five, he says, has been doing the kind of interviewing and research that NBC News executives themselves would have done "if they had time to break away from their daily duties." No story is quite that simple, however—in the news or in the newsroom.

The McKinsey visitation upon NBC News had its origins in corporate jostlings after NBC was acquired by GE last year. Robert Wright, the GE executive put in place as NBC president, moved briskly to bring the news under control. Across town, Laurence Tisch, the new owner of CBS, had proposed brute-force cuts of up to $50 million in the CBS news division's $300-million budget; Tisch eventually settled for a 10 percent reduction, or about $30 million. Wright, using a smoother management style, proposed a GE-like "budget exercise" for NBC, which would have achieved a 5 percent reduction in its news division's $300-million budget. When Larry Grossman, the president of NBC News, publicly resisted the exercise, Wright proposed bringing in consultants to study the operations. As one NBC executive explains, "If Grossman and the 'old' NBC wouldn't go along with the 'new' NBC, then Wright would put McKinsey on Grossman's case."

Grossman resisted initially. "I didn't want any hotshot M.B.A.'s coming in here to make their reputations by impressing GE," he says. Eventually, he went along with his new bosses. In fact, rather than fight the McKinsey study, Grossman effectively co-opted it. In a memo to his staff last month, he proclaimed the existence of a "continuing long-term" NBC News effort "to figure out how to make NBC News work more effectively and efficiently." McKinsey, Grossman said, would help the news division develop its own recommendations.

It was a good management principle: Make the inevitable look like it's your idea. But Grossman is a realist. "If there was The McKinsey Report, telling people how to do things, then everyone at NBC would fight it," he says. "As a catalyst for ideas, though, McKinsey can get us to think out our operations."

The consultants arrived in January. McKinsey in many ways resembles a huge Wall Street law firm. It is privately held by a group of about 240 directors and principals. Younger associates serve six to eight years until they are elected as principals or let go. At NBC News, the team consists of a director, a principal, two associates, and one researcher.

John Stewart, 55, the director, has a background not unlike that of many McKinsey people. He is a Yale graduate and a Harvard M.B.A. who used to work as a Pershing-missile manager for TRW. He also helped run McKinsey's study of Channel Thirteen in 1980, which was a bit of a misfire (McKinsey suggested a vigorous national marketing strategy for

Illustration by Eugene Mihaesco.

Thirteen just before the national economy started weakening).

The McKinsey approach at NBC has been self-effacing. Stewart describes it as a three-step investigation: Collect the numbers; plot trend lines for the past five years and project them into the next five; finally, sit down and share the data with the client. McKinsey's major research tool is the interview; the team has conducted about 100 so far at NBC. The researchers also analyzed stories from every news show on NBC in 1986.

While Stewart says his team hasn't encountered hostility, there have been a lot of questions. "Like people at other organizations," he says, "journalists ask, 'What can you know about *my* business?' " On the whole, Stewart has found NBC people "highly verbal and very imaginative."

NBC News people return the compliment. One producer recalls his "long discussion with a bright guy who took notes—it's pleasant to be listened to by Harvard or Wharton." A month into the interviewing, many at NBC realized that the McKinsey people were trying to put hard numbers on the entire decision-making process—total assignments, managers involved in story selection, and particularly on-air use rates.

The numbers-crunching will continue through June, but by the beginning of May, the McKinseyites had assembled enough facts to get NBC people to discuss the implications of the findings. "In the end," says Stewart, "what I believe should be done is not important to NBC. What's important is what NBC believes."

Thus, the private seminars for NBC News people that began two weeks ago. Quantification has been so specific that facts could be consumed like salted peanuts, one after the other. The McKinsey team, for example, makes a key distinction between "unpredictable" and "predictable" stories. The former are considered breaking news stories (HART QUITS RACE); the latter are more "featurized" (PROFILES OF THE CANDIDATES). The assumption is that breaking stories are the reason for TV news: An impressive 96 percent of breaking stories covered by NBC are broadcast. These stories also cost less to do—sometimes $50,000 per story—for the simple reason that they usually unfold in a day. As a result, only a small percentage of the total NBC news budget goes for breaking news. So-called predictable stories, on the other hand, may be weeks in the making and have a much higher failure rate; these longer stories may cost twice as much as breaking news, whether used or not.

McKinsey claims to present its materials in a value-free way: Here are the facts; let's discuss. "It's a Socratic method," Stewart says. But in his dialogues, Socrates knew where he wanted to lead his auditors. NBC's reaction to these findings is, well, understandable, if not predictable. As Grossman says, "If we make better decisions in assigning features and in shooting them—not taping hour-long interviews and using only five seconds—then we'd save money and have more resources for breaking news."

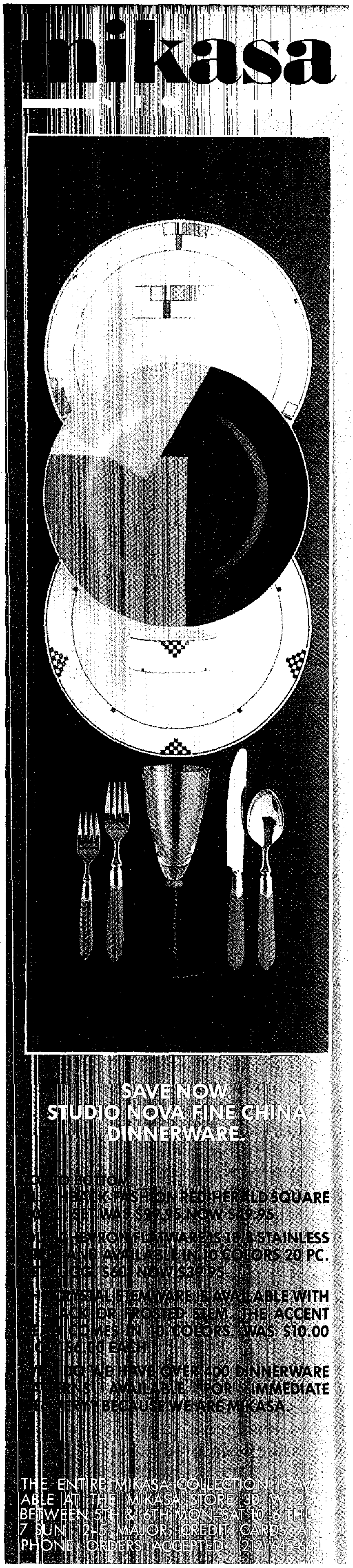
Grossman and NBC also take reasonable positions on other McKinsey data. The absence of clear correlations between correspondents' salaries and productive, quality work, Grossman acknowledges, has its roots in the behavior of Grossman and his opposites at CBS and ABC. For a decade now, he says, network news presidents have been in an "arms race," matching offer for offer. What's more, Grossman says, "NBC's negotiators deal with agents, and the bureau chief, who knows the correspondent's work, is not in the loop."

Much of the McKinsey data has the surface appeal of logic. Spare "firehouse crews"—on call in the event a mega-story breaks—seem wasteful, since, as the McKinsey data show, in a crisis situation managers invariably tend to scramble their best people, even if they are already engaged. "When we hear all this," Grossman says, "the reaction is 'Shouldn't we take advantage of this information?' "

One key to the consulting game, of course, is to give executives a mix of what they want to hear and what they need to hear. Under cover of the value-laden, dismissive term "predictable feature," McKinsey and its client can choose to sweep away many journalistically laudable—though expensive—news activities. Investigative stories, for example, are predictably costly, and reporters may have to dig a lot of dry holes until they hit a gusher. While long interviews are also expensive, every interviewer knows the possible payoff behind the next question or follow-up. And firemen, after all, do put out fires.

Wright and Grossman understood certain numbers before McKinsey arrived. "There was the automatic assumption that the consultants were here to save money," Grossman says. "It's true that if costs keep increasing at the present rate, we'll be out of business in ten years." To its credit, NBC so far hasn't conducted its offensive the way Tisch has at CBS. The reasoning is that the "off with their heads" approach may achieve only temporary savings. Unless the systems are changed, down the road executives may face the need for firings again.

One purpose of last week's slide show and Socratic debate at NBC was to get the staff—in Grossman's words—to "help develop the new culture." More seminars are planned. The restructuring of NBC News will move ahead, unchecked—unless some pupil challenges the master at these seminars and argues the position that news coverage is by nature inefficient, *and should be.* ■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A WORD FROM OUR SPONSOR

VIDEOCASSETTE PITCHES

WITH THE SKIES FULL OF JET-CLOUD COMmercial messages, the streets dotted with walking placards, and T-shirts emblazoned with advertising, can sponsored videos be far behind?

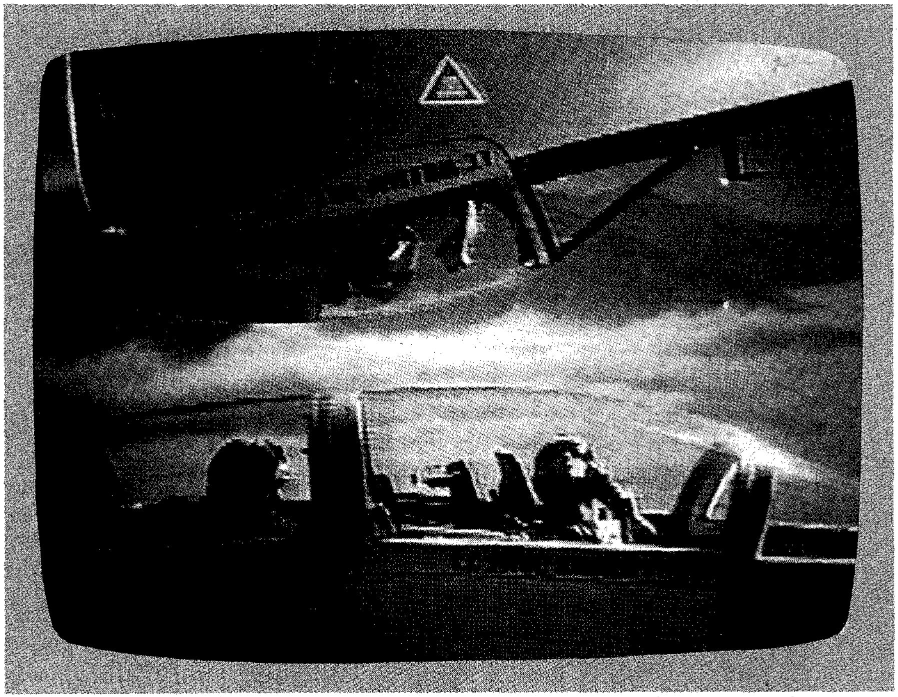
Indeed, no. Videos with a sponsor's message attached to the beginning or end are the medium of the moment, says Leslie Grey, executive editor of *Home Video Publisher* newsletter. Having "so many TV choices has siphoned away so many viewers that advertisers are looking for alternative ways of getting their message across. With videocassette recorders in nearly 43 percent of American homes and with consumers having spent an estimated $5.4 billion in renting and buying videocassettes last year, the numbers have grown too considerable to ignore."

Then, too, the recent release of the corporate-sponsored *Top Gun* videocassette is tough to ignore. The gleaming techno-dream that was last year's top-grossing film (by January 1987, it had garnered $170 million for Paramount Pictures) comes complete with a Diet Pepsi plug that should change the course of videos as a sponsored medium.

The spot plays on the movie's high-flying theme and follows the adventures of two fighter jets blasting through the skies. Mustang, the pilot-hero, discovers when he pauses to refresh that his fellow pilots have jokingly jammed his Diet Pepsi bottle dispenser. But our master of the skies is not defeated. Gliding into a barrel roll, he one-ups his rivals, reappearing upside down over their plane, a container of Diet Pepsi in hand.

It wasn't simply that the spot masqueraded as the all-important opening scene of the movie, slipping in where no sponsor's message had ever slipped in before; it was the princely sum (about $6 million) that the sponsor had shelled out to promote the product and the video release. It was big-league money and noise that packed a big-league consumer incentive: It allowed Paramount to drop the introductory price of the cassette from the usual $29.95 to $26.95. Using the spot opened the floodgates—everyone is watching to see how it fares. With no negative reaction, it's a good bet we'll see many more sponsored hits.

So far, "nary a grumble has reached Pepsi's ears," says Ken Ross, manager of media relations. And there isn't likely to be any severe negative reaction, if Beta Research Corporation's June 1986 survey on consumer attitudes is accurate. Beta found that 63 percent of VCR owners in the survey would willingly accept commercials at the beginning and end of cassettes; 69 percent would accept them if the spots were entertaining. Adding a commercial did little to dampen the consumers' intent to buy, but if it caused the price of cassettes to drop, then consumers were positively keen on the idea. Seventy-one percent of Beta's respondents would still have bought their last tape if they had known it contained a commercial; 88 percent would have bought the tape with the commercial added if the price were shaved by $5.



ONE-UPMANSHIP: Top Gun *sets record videocassette sales thanks to a Pepsi plug.*

Pepsi may have broken the video-commercial barrier with *Top Gun,* but it was the phenomenal success of Karl-Lorimar Home Video and *Jane Fonda's Aerobic Workout* tape that inspired a host of advertiser-supported video how-to's. In 1984, Karl-Lorimar pioneered the concept with the Red Lobster seafood chain. Translating the book *Eat to Win* into a video and taping a part of it at a Red Lobster restaurant, Karl-Lorimar credited the chain as a sponsor right from the start. "The intent was admirable, but it did not translate well," says Jeff Jenest, senior vice-president of marketing at Karl-Lorimar (now just Lorimar). Sales puttered along, but the company's spirits remained buoyant. "We still believed that an appropriate video could meet our needs and the needs of a marketer, but more and more, it was becoming clear that 'appropriate' meant quality, and 'quality' meant deep pockets. Then, in the fall of 1985, independent producer Geoffrey Drummond [of Drummond-Divine] came to Lorimar with all the elements."

Blended together, those elements became the *Mr. Boston Official Bartender's Guide.* Drummond had just completed a master-chefs series for Public Broadcasting when the idea of creating a master-bartender's guide fell into place. He asked Glenmore Distilleries to pay for the tape's production and Karl-Lorimar to handle its marketing and distribution. The deal clicked. And the tape that would have cost $30 without a sponsor sold for $15 in gift shops, airports, bookstores, and liquor stores, as well as in traditional video outlets.

Drummond has also produced a children's birthday-party video with Hallmark Cards and Vestron Video and the *Relaxed Body* video with *American Health* magazine. Karl-Lorimar, in turn, worked with General Foods to produce the *Crystal Light National Aerobics Championship* tape. Most of the more than 70,000 tapes sold went to Sunday-newspaper readers who mailed in $19.95 and two proofs of purchase. A sale of 50,000 units, says Jenest, is a "smash success."

Photograph by Donal Holway.

Karl-Lorimar has also produced a Bayer aspirin-sponsored tape, starring Jane Powell, that helps arthritics exercise; another, sponsored by Dunlop sporting goods, featuring Jan Stevenson on how to play golf; and still another, backed by *Inc.* magazine and AT&T, called *How to Really Start Your Own Business.* This February, it also released *Behind the Wheel With Jackie Stewart,* using Ford's longtime spokesman and Ford autos to demonstrate driving safety and finesse. Extensive research helped Lorimar peg the price at $59.95 and anticipate sales of 75,000 tapes.

Others are also busy churning out ad-backed nonfiction tapes. In February, Goodman Enterprises and Dana Ardi released two soccer videos, available from General Mills for $11.50 plus two Kix box tops. The promotion, offering the tape as well as soccer balls and uniforms, is running on the back of millions of Kix cereal boxes, says Goodman Enterprises president David Goodman.

And L.A.-based J2 Communications has signed deals with L.A. Frye (marketers of frozen Cajun entrées) and Lodge cookware (manufacturers of cast-iron skillets) to market its recently released *Chef Paul Prudhomme's Louisiana Kitchen* series. Kingsford charcoal and K.C. Masterpiece barbecue sauce sponsored a tape on barbecuing techniques; within three weeks last summer, more than 1,000 orders were filled. And Serendipity Communications of Houston, which created the barbecue tape, is now putting out a four-part family-camping series with several sponsors whose products are used in the tapes.

Two-year-old Esquire Home Video has already produced thirteen sponsored videos. Six are backed primarily by Eastman Kodak, six by Autry shoes and sold through Hanes outlets; and in June, says Melissa Hoffman, executive vice-president and creative director, Esquire's *Building a Working Wardrobe* tape will be sold at J. C. Penney stores.

"There are literally hundreds of how-to's on the market, ranging from advice on carving wood duck decoys to teaching the would-be yachtsman the rules of racing," says Geoffrey Drummond. "Entering the home-video field is easy, but finding distribution is not. In that area, sponsorships will become critically important. Like commercial TV, videos will need sponsors' money to drive the promotions and make the programming visible. By 1990, when there will be a VCR in almost every home, the whole business of tapes will be sponsor-driven."

Clearly, it's heading that way. "Until now," says Lorimar's Jenest, "the marketing approach has been largely promotional, with companies giving the tapes away to prospects to enhance their reputation. But much has changed within the last six months. Advertisers are suddenly more receptive—and will continue to be as VCRs and videos penetrate the market."

Several ad agencies have caught the cassette bug. AC&R/DHB&BESS has just formed DHB Video Resources to specialize in creating and marketing sponsored videos. Ogilvy & Mather is "assessing and considering" their use. McCann-Erickson has experimented with them overseas and is now researching ways to capture the attention of viewers who "blithely zip and zap to flee from commercials on tape," says national media director Ira Carlin. Young & Rubicam is "currently looking at a few new projects of this sort," says Susan Bahr, manager of its New Electronic Media division. And William Esty is actively poking into this area. "Suddenly, this is something that's not on the horizon, it's here," says media director Thomas Winner.

Sponsored videos may seem like a new idea in this country—RCA/Columbia Pictures International Video released its *Ghostbusters* videocassette with a "Coke Is It" commercial in December 1985 in Europe and the Far East—but advertising has been in the cinemas almost from the day movies were projected on screens. *The Jazz Singer,* the first talkie, was released in 1927; a year later, the first talking commercial, supposedly for a name-brand radio, preceded features. With the first full-scale TV broadcast in 1939, "the original sight, sound, motion, and form of advertising reigned," says Terry Laughren, president of Screenvision Cinema Network. Major advertisers raced to the new medium, leaving mainly small local and retail advertisers behind at the cinema.

All that changed in 1976, when France's Mediavision, the world's largest cinema-advertising company, established Screenvision, which began luring back blue chips—products such as Pepsi, Dr Pepper, Kodak, the U.S. Marines, Amtrak, General Electric, and Apple's Macintosh computer, whose famed commercial ran for four weeks in theaters before hitting TV. Today, the U.S.-based Screenvision has commercials on 5,000 screens across the country—or 29 percent of all first-run movie houses—where they are added to the beginning of whatever film is playing. Audiences don't seem to mind. Certified Marketing Services reports a 96 percent "positive response" to the spots, says Laughren. "But then, our viewers are active, expansion-minded people willing to be exposed to new ideas; they're not passive couch potatoes who watch TV."

Are devotees of "pillow theater" somewhere between couch potatoes and expansion-minded folk? We'll know more if and when *Crocodile Dundee* and *Star Trek IV* come out "plugged." ■

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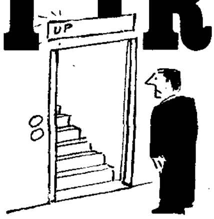


TRUE TALE

End of the Game

A FRIEND OF MINE FROM Hollywood, we'll call him Clint, told me in December that he had recently had himself tested for AIDS, though he was feeling just fine. I knew him to be a rake, and to have slept with a lot of models and actresses, but since he had never had sex with men or heroin addicts, I thought he was being alarmist.

"Well," he said, "my girlfriend"—a 24-year-old model—"suggested we both do it, just to be sure."

As it happens, he tested negative.

Last week, though, he got a call from a woman he didn't know who refused to identify herself. She wanted to know if by any chance Clint had been tested for AIDS. Clint said he had indeed. Was the stranger calling from the clinic? Had the test been in error? No, the stranger said. She was calling for a woman who had tested positive for AIDS antibodies and wanted to warn everyone she had slept with over the past five years; she also wanted to see if she could find out who had infected her. Despite Clint's desperate prodding, the stranger refused to tell him who the woman was. She did, though, finally admit that she was a friend of the woman's.

Clint asked her how long ago he had been involved with the woman and how long the relationship had been. The stranger would say only that the affair had ended some time ago. She said she wouldn't be calling again, and refused to leave a number.

After the conversation, Clint called me to tell the story. "The game is over," he said. P.H.

BRIEF LIVES

THE COMPANY WUNDERKIND

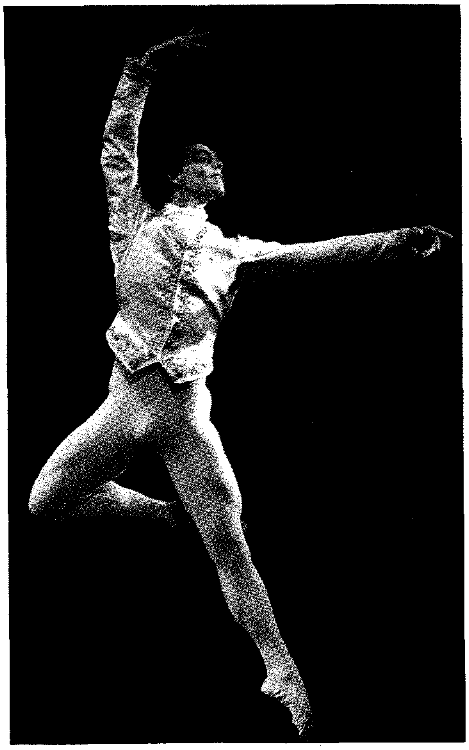
"I DON'T THINK OF DANCING AS WORK," says Richard Marsden, one of the New York City Ballet's emerging young stars. "I'd dance for nothing."

Since joining the corps de ballet two years ago, Marsden, twenty, has attracted attention with high leaps and aggressive confidence reminiscent of the young Jimmy Cagney. One critic called him the "company wunderkind."

Carrot-haired and freckle-faced, Marsden was born into a ballet family. His mother, Herci Marsden, directs the State Ballet of Rhode Island, and his father, Myles Marsden, was a co-founder of the troupe. His godfather was Anton Dolin, the legendary Ballet Russe star: "Uncle Tony," says Marsden, "coached me as Albrecht in *Giselle* when I was fourteen—the double cabrioles and everything. He told me, 'You're thickheaded, but you'll be a fine dancer.'"

So Marsden's career was never in doubt. He attended his mother's rehearsals at two and pretended to choreograph at five. By fifteen, he was at the School of American Ballet, where he began taking a company class without permission from faculty chairman Peter Martins, and despite a sore ankle and walking pneumonia. Martins called him on the carpet—and ended up asking him to join the company.

Last season, Marsden seemed too slight for some of the more heroic dancing moves, but now he is growing into them admirably. Still, he says, "At home I love to play with toys. I talk to them—Rambo and Captain Kirk dolls. I choreograph ballets and fights with them." (Balanchine, it should be remembered, choreographed for his cat in the 1960s.)



Richard Marsden: "I'd dance for nothing."

When Marsden first hit New York, he sampled the nightlife—"I got a Studio 54 gold card"—but soon got serious about his career. In the current City Ballet season, he'll be repeating his acclaimed role in Peter Martins's *Les Petits Riens.* He's also performing a principal role in Martins's *Les Gentilhommes.* But some admirers are waiting for Martins to choreograph a Huckleberry Finn ballet for him.

Before Marsden was born, his mother met Balanchine at a party and said, "When I have a son, I'd like him to dance for your company." Everyone laughed then, but her wish came true.

BENJAMIN IVRY

Photograph by Steven Caras. Illustrations: top, Guy Billout; left, Tom Christopher.

COPS

FIGHTING THE SCHOOL FOR SCOUNDRELS

“QUICK, HE’S MAKING HIS play!” Detectives Francisco Gomez and Robert Basel have just spotted a man sharking through the crowd toward a woman in a business suit. Before the cops can cross Sixth Avenue, another man—a “stall”—has bumped into her, and the “bag-opener” has dipped into her purse. By the time the cops reach the scene, the pair have disappeared down the subway stairs. “It’s a maze down there,” says Gomez, a trim man in a navy-blue blazer. “It’s a cat-and-mouse game,” says Basel with a sly smile. “We’ll get this guy later.” (They arrest him within the week.)

AFTER TWELVE YEARS together on the Transit Police Pickpocket Squad, Gomez and Basel have become connoisseurs of the light-fingered underworld. A bag-opener, they say, is a second-rate opportunist—the true pickpocket considers himself an artist, and often limits himself to men. The “lowest of the low,” says Gomez, are the “lush-workers,” who slash and rob subway sleepers. Accomplished “picks,” called “cannons” or “wires,” use talent and nerve, rarely violence.

New York’s pickpocket game, police say, is dominated by South Americans, especially Colombians. “Seventy percent of the pickpockets we arrest today are Colombians,” says Lieutenant John Kelly, who commands the Police Department’s Special Frauds Squad. The pickpockets may be getting better: Arrests have declined over the past few years (569 last year, down from 813 in 1984), while complaints have remained fairly steady (20,932 in 1986, 20,749 in 1984). But the sixteen detectives who specialize in pickpocket cases aren’t conceding a thing. And arrests of Colombians are up in every borough.

During Off Hours Use Special Waiting Area Monday to Friday 9:00pm to 6:00am Sat Sun&Major Hol. All day
Off Hour Waiting Area
19

Detectives Basel and Gomez on the job.

“They’re the *crème de la crème*,” says Gomez.

“The Colombians have a clear superiority,” says Kelly, who points out that most Colombians are law-abiding. “This core of pickpockets doesn’t cast aspersions on the whole people.”

The South American thieves learn their trade at “The School of the Ten Bells,” an underground Colombian training program for promising picks. “The school was penetrated in a 1979 undercover operation,” says Detective Kenneth Kleinlein of the pickpocket squad. “It’s a two- to three-week course taught by old pickpockets who can’t stand the street anymore.” The school is named for the bells attached to a mannequin used for practice; when a student can pick ten pockets without ringing a bell, he’s ready to work on humans.

South American thieves tend to work alone or in pairs. The diamond district used to be prime territory, the province of a group that can score up to $400,000 by snatching a single attaché case. (In one variation, the thieves spot a jeweler’s car, ice-pick a tire, follow the car, and then steal the jewelry cases while the driver is changing his flat.) But the cops have focused on the district, and incidents there have declined.

Basel and Gomez say there’s also a good-size ring of Soviet-émigré pickpockets, a band of talented young Midwesterners, a national touring company of picks who work at gatherings such as Liberty Weekend, and Chilean and Argentinean specialists who play the game like aristocrats, “working Carnegie Hall in tuxedos.” “Mustard checkers” squirt mustard on a mark and lift his wallet while helping him wipe the stuff off. Basel once saw a master sit reading a newspaper and reach behind his back to pick a pocket.

BASEL AND GOMEZ saunter through the Rockefeller Center subway stop. They notice a couple carrying raincoats despite the balmy weather, and without a word or a glance, they split up and follow. The couple head for the subway, and Gomez signals Basel with a shrill sound he learned from the Colombians. They enter the train through different doors. Basel’s face takes on the look of a harried executive. Gomez smiles to himself and watches the pair’s reflection in a window. “Look at how nervous they look,” he says quietly. “A South American would never look that way.” They tail the pair into the night.

TRACY COCHRAN

PRICES

HERE’S WHAT SOME CENTRAL Park pleasures cost these days:

☐ Pair of roller skates from the Mineral Springs Pavilion (northwest corner of the Sheep Meadow), $7 for two hours.

☐ Bloody Mary at the Boat House Cafe (72nd Street and Park Drive East), $3.75.

☐ Picnic basket with any sandwich, fruit, brownie, and salad, from E.A.T. (1064 Madison Avenue, near 80th Street), $25.

☐ Rowboat or bicycle from the Loeb Boathouse (near 74th Street), $6 an hour and $10 for two hours, respectively.

☐ Tennis at the public courts near 94th Street (mid-park), $4 an hour.

Photograph by Erica Lansner/Photoreporters.

LETTER FROM NEW ORLEANS

New Yorkers at the Fair

AT THE NEW ORLEANS Jazz and Heritage Festival a few weeks ago, a Manhattan trial lawyer was swaying in the crowd as Clifton Chenier played Zydeco accordion and his brother, Cleven, scraped a washboard.

"We're at the center of the universe today," said the lawyer. His voice became tender. "Hi, Mom," he whispered. "Having fun in New Orleans. Everything okay. I love you."

New Orleans has a way of softening up the toughest folks, and the Heritage Festival draws them from all over. Festival officials don't yet know how many New Yorkers flew south for this year's party—a two-weekend celebration with 3,500 musicians and 300,000 guests—but last year, some 14,000 made the trip.

This was a crowd to get lost in: A septuagenarian in a vermilion dress pranced in her orthopedic shoes. A man in a wheelchair, tubes up his nose, ate a plate of jambalaya. And a topless woman attracted some attention with breasts painted like two blue morning glories.

The Zion Harmonizers and friends.

Frederick Luckey peeled off his shirt and danced to the Bahamas Junkanoo Revue—35 paint-daubed men in paper skirts who beat out fierce rhythms on goatskin drums. Luckey, a geohydrologist who lives in Brooklyn, used to live in New Orleans, and he frequented old dance halls on the outskirts of town and learned clogging, a country dance style in which the upper body jitterbugs while the lower body limps and scuttles like a crab.

"Old Cajuns taught me the moves," he said. "Some are quite secretive about it. They'd say, 'Well, I'll teach you, but only because you're leaving town.' "

Malcolm Taub, a Manhattan real-estate lawyer, was scanning the food booths. "People don't realize this is a food festival too," he said. "Anyone who feels at home on Ninth Avenue would feel at home here. I haven't seen Italian sausages with onions and peppers, but they make up for it with alligator sausage."

The main draw, of course, was music.

"It's amazing stuff," said Mack True, a New York computer consultant, who sat eating terrine of smoked catfish. "I heard Johnny Adams, this local R&B guy; Aaron Neville; and a Cajun band called Beausoleil."

True was one of six Princeton graduates who had descended on two classmates who live in New Orleans. One evening, they held a festival of their own, complete with crawfish racing, a blues band, and other forms of neo-redneck fun. It lasted until dawn.

"I think I wanna move here," True mumbled at the end of the party as birds piped up and light filtered through tattered banana fronds. "But I bet it's not always like this."

"That's the problem," said his New Orleans friend. "That's really, really, really the problem. It *is* always like this."

MIMI READ

ART BEAT

Willard Weep for Me

THIS MONTH, WHILE MOST galleries are having their last shows of the season, Willard Gallery, at Madison Avenue and 72nd Street, is closing its doors forever. And Willard's artists have found new homes. Susan Rothenberg is moving to Sperone Westwater, Judith Shea to Curt Marcus, and Glenn Goldberg (whose work is in Willard's final show, through May 22) to M. Knoedler. But Miani Johnson, Willard's owner, will be changing careers.

"When you stop a successful business, people assume that you have some strange motive," says Johnson, 38, who is closing the gallery her mother, Marian Willard Johnson, started in 1936 with a stable of artists that included Alexander Calder, Mark Tobey, Morris Graves, and Paul Klee.

WILLARD
GALLERY

Johnson: To see art from another angle.

The decision has caused talk in art circles, but those expecting intrigue will be disappointed. The gallery still turns a profit, and though Johnson was losing her lease, she says relocation wasn't the problem. After sixteen years at the gallery—she started the day after she graduated from Barnard—she says she wants to see art from another point of view. "I've never looked at art except through the eyes that I have now, and I would like to open up that scope."

Johnson plans to put her expertise to use as a guest curator—selecting artworks for public collections, assembling donations to museums, working with private collectors.

Johnson admits that she'll miss the dialogue with her artists, but says she sees the eighties as a testing ground for the art world—a period in which artists, critics, curators, and dealers have to redefine their roles. "There's so much evolution going on," she says. "Everything we thought was central, it's over now."

What better time to start something new?

EDITH NEWHALL

Photographs: top, Chuck Fishman/Woodfin Camp; bottom, Joyce Ravid.

RUTH RECOMMENDS

BY RUTH GILBERT

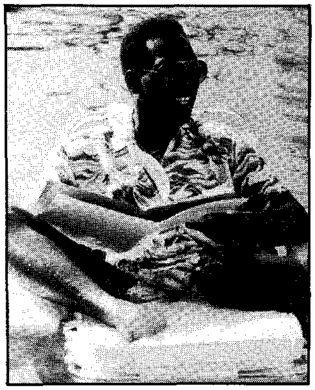
Ballet authority John Gruen, as part of his lecture series "The Balanchine Men" at the Metropolitan Museum, discusses Balanchine's personality and choreographic style with the New York City Ballet's Sean Lavery May 25 at 8 p.m.

TROPICALIA

It's the latest sound from Bahia, and Brazilian singer-songwriter-guitarist Caetano Veloso, a celebrated exponent, is giving a solo performance at Town Hall May 22 at 8 p.m.

'THE HOUSE OF BLUE LEAVES'

Swoosie Kurtz (below) is such a darling—even if she is a loony—in John Guare's play about people in search of their dreams. It was a hit on Broadway, and now you can see it free, on your boob tube, May 25 at 9 p.m. on Channel 13.



'BEVERLY HILLS COP II'

Eddie Murphy returns to the glamorous force in triumph when he gets an SOS from his old pals. The film sequel opens May 20 at Loews Astor Plaza.

'MILE OF ART'

The Washington Square Outdoor Art Exhibit begins May 23, it's open noon to sundown through Memorial Day and on the following two weekends, and it's free. Above are some fascinated viewers at last year's exhibit.

'DON QUIXOTE'

Martine van Hamel plays Kitri in the American Ballet Theatre's merriest full-length production, staged by Baryshnikov and set to a rollicking Ludwig Minkus score. See her May 23 at the Metropolitan Opera House.

Photographs: top right, Bruce Talamon; center, Gerard Murrell; bottom right, Martha Swope.

GOTCHA!

NANCY COLLINS CROSS-EXAMINES CRIME-BUSTER

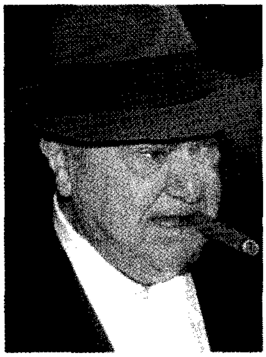
RUDOLPH GIULIANI

In the four years since Rudolph Giuliani took over as U.S. Attorney for the Southern District of New York, he has emerged as a tough, ambitious, and controversial prosecutor, compiling a record that's probably unmatched in the distinguished history of the office. In the last two years alone, Southern District prosecutors have won racketeering convictions against Tony Salerno and other leaders of four of New York's five major crime families (in the so-called Mob Commission case), and they've put away the operators of a huge, mob-controlled heroin network (in the "Pizza Connection" case). Giuliani himself successfully prosecuted former Bronx Democratic boss Stanley Friedman in the first trial to come out of the city corruption scandals, and an investigation by his office led to a guilty plea on tax-fraud charges by sewer contractor Carl Capasso, Bess Myerson's consort. Together with the Securities and Exchange Commission, Giuliani's office has been leading the crackdown on insider trading, getting guilty pleas—and promises of cooperation—from Dennis Levine and Ivan Boesky, among others. A New Yorker by birth and education (Manhattan College and New York University School of Law), Giuliani, 42, lives on the Upper East Side with his wife, Donna Hanover, an anchor on Channel 11, and their infant son, Andrew. Recently, he rejected a Reagan administration offer to head the SEC and an approach about taking over the FBI. He has also been mentioned as a possible candidate for mayor, governor, or senator. Though he professes to be content right now bringing wrongdoers to justice, it's a good bet that New Yorkers and the nation will be seeing and hearing a lot more of Giuliani in the years to come. In a wide-ranging interview, Nancy Collins probes his background, his beliefs, and the basis for his remarkable success.

Ivan Boesky

Carl Capasso

Stanley Friedman


Tony Salerno

Dennis Levine

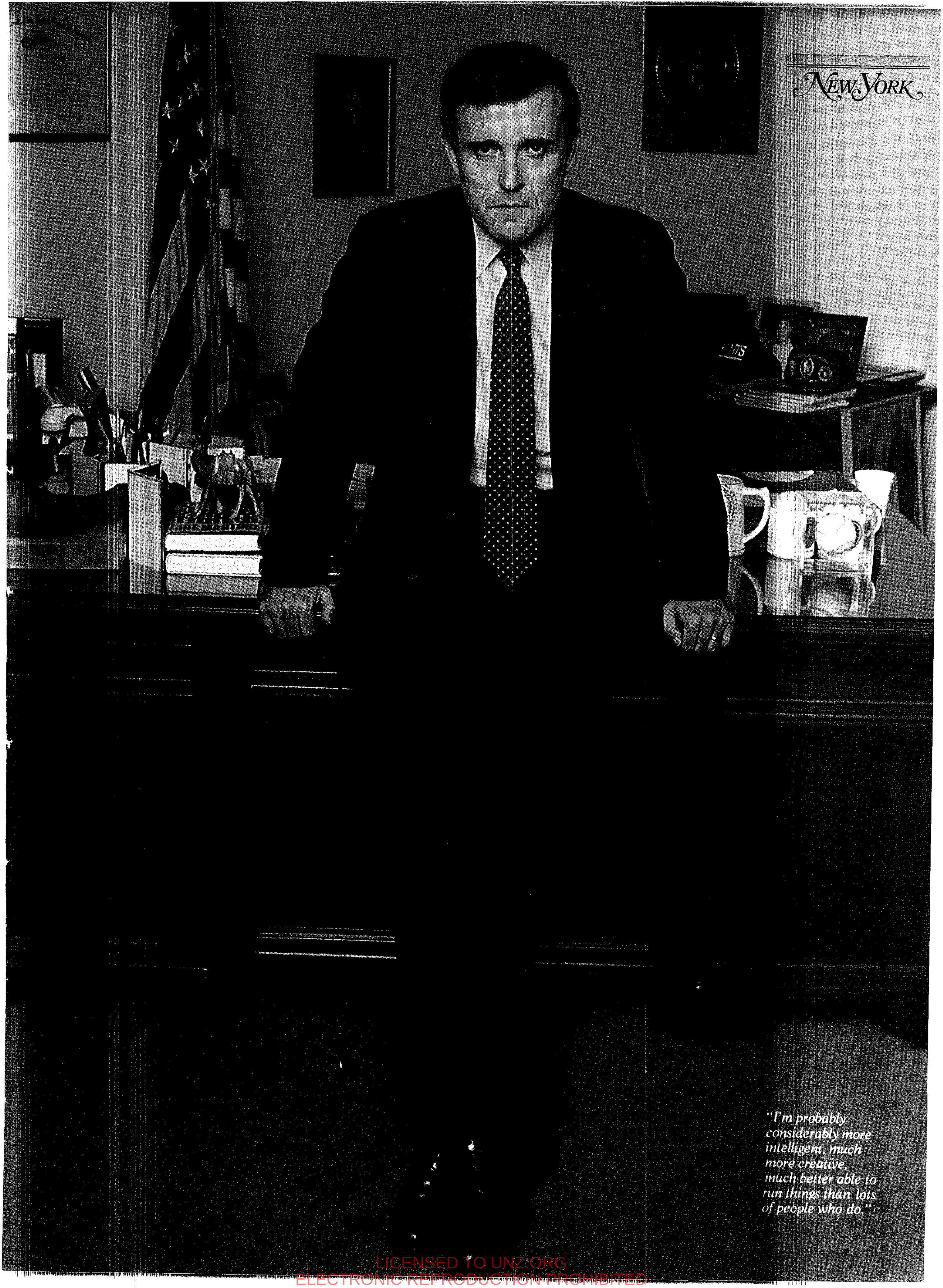
Nancy Collins: Ivan Boesky pleaded guilty to one felony: conspiracy to make false statements to the SEC. Given the scope of this man's criminal activity, why only one count and why this one?

Rudolph Giuliani: The arrangement with him was that he'd plead guilty to a felony that carried a maximum term of five years' imprisonment, and that it'd be a charge that would be discussed between the government and defense counsel. The charge was selected by us for tactical reasons I can't discuss right now. From the defense point, the important factor was a five-year limit on the sentence. Since the agreement has a five-year maximum, the crime to which he pled guilty wouldn't encompass all the things he did wrong. So it's also agreed, between Boesky and the government, that we will explain to the judge—in writing—all of the additional crimes that Boesky committed, so the judge can take that into consideration when he sentences, along with the help that Boesky has given the government.

Q: Still, many people feel Boesky got off easy.

A: That's because there's an unrealistic expectation as to what could've been done

PHOTOGRAPHED BY JAMES HAMILTON



“I'm probably considerably more intelligent, much more creative, much better able to run things than lots of people who do.”

to him had he been brought to trial and convicted. The longest prison term ever given to anyone convicted of insider trading is four years—and that's for a person who didn't cooperate with the government. The average sentence is six months to a year. Without being arrested, indicted, or convicted, and easily a year away from any realistic period in which he could've been convicted, Boesky agreed to confess to the crimes he committed, cooperate with the government, and return more money than the SEC could've possibly recovered from him had we convicted him and taken him the full limit to trial. A lot of people defrauded by him never would've gotten their money back because we would've only been able to prove a small portion of the criminality Boesky later revealed to us. I can't guarantee that we can convict anybody. And in Ivan's case, we were just at the beginning of investigating him. I believe we would've made a case on him, but I can't tell you how good the case would've been. There's at least a realistic chance that Boesky never would've been convicted had he not agreed to plead guilty. If he was convicted, it would've happened two years from now. Many of the leads the government had to obtain for other convictions would've evaporated. And nothing says that after he was convicted he would've been inclined to cooperate.

Q: It sounds as if you have a guarded respect for Boesky.

A: I generally give people credit for coming forward. By and large, people do not cooperate with my office because they're good citizens and want to further democracy and an ethical marketplace. People cooperate with my office because they have to in order to benefit themselves. Therefore, it has to be known that you get certain benefits for cooperating. Otherwise, you might as well go to trial and see if you can beat it.

Q: Did Boesky ask for immunity?

A: I can't reveal what the plea discussions were, but everybody wants immunity. In his case, we didn't give him immunity. We'll play it completely by the book. By that I mean we'll live up to the letter and spirit of the agreement we reached and not recommend a sentence. We'll tell the judge all the crimes that Boesky committed as well as all the cooperation he's given. Then the judge, independent of the prosecutor, will make an independent determination.

Q: How much time should Boesky get?

A: I'm not going to violate the letter and spirit of that agreement by telling you what he should receive.

Q: Morris Lasker, who will sentence Boesky, is known as a very lenient judge, isn't he?

A: That's an irresponsible comment. I see it written all the time, but Judge Lasker is fair—he listens to both sides. The scope of the sentencing is five years. Given all the choices that are involved, the differences between judges and the sentences they would impose on Boesky would be very small.

Q: In a recent column, Ken Auletta claimed that Boesky had become a "teacher" to his captors—instructing them on the nuances of Wall Street, in effect. He also claimed the agents felt sorry for Boesky.

A: That's absolutely absurd. Mr. Boesky is being handled by extremely professional Assistant United States Attorneys who, if anything, are pretty tough on cooperators and witnesses for the government.

Q: So he's not giving anybody stock tips?

A: He is not giving anybody stock tips. The whole comment is insulting because it suggests that people who do this aren't professional. They wouldn't be getting results if they weren't. Boesky's treated at arm's length the way all cooperators are treated in cases where it's important to get out all the facts; the only way you're going to get it out is by having a very tough relationship.

Q: Once Dennis Levine dropped Boesky's name, did your office or the SEC let Boesky know that you had the goods?

A: He volunteered. He must have recognized from the beginning—when Levine was first arrested—that he was in jeopardy. After about four weeks, Levine began cooperating, being debriefed.

Q: How do you do that? Did you just sit him in a room with lawyers and tape recorders and let him talk?

A: You sit down with lawyers from my office, the SEC, postal inspectors—all part of an investigating team—and you just go.

Q: Were you surprised when Levine identified Boesky?

A: No. What was a surprise was when Boesky's lawyers approached the SEC and my office and said he was interested in cooperating, because people usually cooperate in a situation more similar to Levine's. Our evaluation was that we were going to have to litigate, put together a massive case, do a tremendous amount of investigating, dig up a lot of documents. Dennis Levine was all we would've started with.

Q: Boesky not only turned himself in, he was allowed to sell his companies' stock before it was publicly announced he was cooperating. He was allowed to trade on his own inside information.

A: That's an unfair impression. But that was the SEC's decision. They decided how to announce the Boesky settlement: the effect it would have on the market and the way innocent investors would be harmed by it. As a result, they set up a program for him to sell off the stock, but not for his benefit. They did it with him—monitored it—to make certain he wasn't making any profit from it.

Q: It didn't play that way to the public. Many people think Boesky again got away with something right under the nose of the SEC. When you heard it, did you think it was a good idea?

A: At the time? I was on trial up in New Haven. And when I'm on trial, I'm pretty much out of it. Did I think it made sense? The end result will make a great deal of sense once it becomes public. There's a certain amount of false information about how much money he's going to retain. He's going to end up retaining very little.

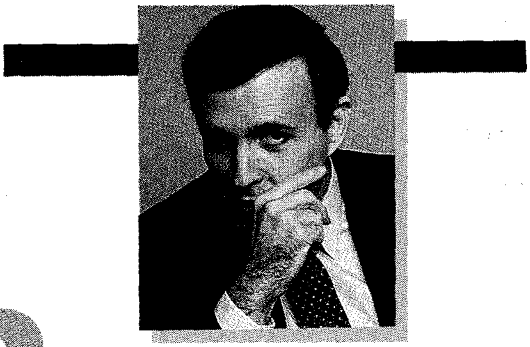
Q: Ivan Boesky was reportedly worth about $250 million. He was fined $100 million by the SEC—which still leaves him $150 million.

A: He's probably going to end up being worth substantially less than anything anyone has written about so far. He's going to have to pay a tremendous amount of money in addition to what has already been reported.

Q: On what? Civil suits?

A: The civil litigation and other things that have to be done under the settlement with the SEC—which will become public when he testifies.

Q: You mean Ivan is going



PEOPLE DO NOT COOPERATE WITH MY OFFICE BECAUSE THEY WANT TO FURTHER DEMOCRACY.

Photographs, page 28: left to right: Stephen Ferry/Gamma-Liaison; Doug Vann/Photoreporters; Yvonne Hemsey/Gamma-Liaison; Robert Mauss/Photoreporters; Gary Heery/Gamma-Liaison.

to have to give up his limousine with three phones?

A: I believe he won't be able to afford that—if he still has it.

Q: So what you're saying is that Boesky will be financially wiped out by his cooperation?

A: It'll come very close to wiping him out. It will not leave him or his family without a home. But Boesky will lose if not all, then the overwhelming majority of the ill-gotten gains that he received—which is substantially more than happens to people whom we convict after a trial.

Q: Most people assume Boesky has money stashed around the world in unmarked accounts. Do you feel certain you know exactly how much money Boesky does have?

A: The SEC and the IRS have access to every single document we can get our hands on about Boesky. From that, you can come up with some degree of certainty that you've covered all the ways in which he made money.

Q: Is it possible Boesky could hide something?

A: Of course, it's possible. But if that happens, and if it's discovered, he can be prosecuted for every single crime he's admitted to and also go to prison for 100 years. And that's precisely what will happen to him if we ever discover that he or someone else hid money from the government.

Q: Having spent some time with Levine and Boesky, how did you find them? Remorseful? Angry?

A: I don't answer questions like that. I'm not in the touchy-feely business. It isn't for me to pronounce the psychological makeup of the people we investigate and prosecute. I'd probably be wrong if I did.

Q: Did you ever ask Boesky why he did it?

A: I can't say that I did.

Q: Aren't you curious?

A: I'm the U.S. Attorney, not the U.S. psychiatrist. But it involves the desire for power, status, to have yourself featured in the *Wall Street Journal, Business Week,* as the top trader, the guy who makes the firm operate. Just greed wouldn't explain why someone who's making $1 million a year—and already has $10 million—gets engaged in insider trading to make another couple hundred thousand.

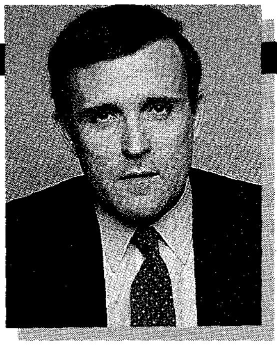
Q: On February 12, government agents walked into Goldman, Sachs and arrested Robert Freeman, head of that company's arbitrage department, while over at Kidder, Peabody, Richard Wigton, head of Kidder's arbitrage department, was also handcuffed and arrested. The night before, Timothy Tabor, formerly an arbitrageur with Kidder, Peabody, was arrested at his home. Wigton and Tabor had worked with Martin Siegel, the head of M and A [mergers and acquisitions] at Kidder, who himself was fingered by Boesky and pled guilty on February 13. Critics felt these arrests were an intended media circus.

A: If that had been planned as a media circus, there would've been cameras there. And I would've made a big deal out of it at the February 12 press conference that followed. [The handcuffing issue came up] the next day, when their lawyers criticized what we'd done. Their clients were so important they didn't believe they should've been arrested. Almost everyone who gets charged with a complaint involving postal crimes, mail fraud, and the postal authorities gets arrested. And when they do, they're handcuffed. It is an unvarying rule of the U.S. postal authorities. There's no way I would've said change the rules for these people. If we're going to change any rules, we're not going to change them for guys who make a million dollars a year because they're going to be a little offended about having handcuffs on them.

Q: Unlike Boesky, though, Freeman, Wigton, and Tabor are not cooperating. All have pleaded not guilty. Suddenly, after the judge refused your request to postpone their trial, you've asked to have their indictment dismissed. Why?

A: We'd requested three more weeks to prepare a superseding indictment because the case had expanded considerably, involving more transactions than were originally involved. It's a matter of practice in this court that a judge grants us one, usually two opportunities to file an expanded indictment, because a substantial case has a tendency to expand. But here the judge said we'd have to make a choice: Go to trial on truncated charges or dismiss the indictment. We thought it was irresponsible to go to trial on one fifth of the case, so we asked for a dismissal, making clear that we are seeking an indictment on expanded charges.

Q: Some people see this as your first major setback, proving their theories about you as a prosecutor who rushes to judgment for his own greater glory.



'BOESKY WILL LOSE IF NOT ALL, THEN THE OVERWHELMING MAJORITY OF ILL-GOTTEN GAINS.'

A: They've said that about us in every single case. I was accused by Roy Cohn of arresting his client [Tony Salerno] on no evidence. His client is now convicted and serving 100 years. [Defense lawyer] Tom Puccio said similar things regarding Stanley Friedman. And in the Pizza Connection case, I was accused of arresting on no evidence and having no case. It isn't a setback because we have not litigated the case to conclusion.

Q: Going to trial will finally define all the rules about insider trading, which, I gather, are not only vague but kept purposefully so by the SEC.

A: That's a rationalization for violation of what are some pretty clear rules. The people saying that these things are vague are those who have a vested interest in creating the impression that the laws are vague. They're no more vague than the laws that prohibit bribery or fraud, which—at the outer limits—could also be considered vague. But the core of insider trading—the bribery or fraud statutes—is obvious to everyone.

Q: Exactly how do you define insider trading?

A: If a person is in a key executive position in a company, an investment banker, or a lawyer and, in the course of that employment, obtains significant information which he or she has a fiduciary duty to guard and, instead of guarding it and keeping it confidential, trades for his own benefit or gives that information to another to trade for his own benefit, they clearly violate federal insider-trading laws. If they use the mail, they also probably commit mail fraud. Now, to say there aren't insider-trading cases that move out into more ambiguous areas is no different than saying that there are times in which political contributions are given to people and look like bribes—small bribes—but we can't prove it clear enough to constitute a bribe. There are vague areas in every statute and law, particularly those that deal with white-collar crime, because you're largely dealing with people's intent and motivation—what a person's thinking and doing. The vast majority of insider-trading cases are dealt with as civil cases. The ones that are brought to my office are the ones we believe constitute the most egregious core of insider trading.

Q: Most of the men thus far indicted or convicted have been Jewish. Any reason for this—or just happenstance?

A: We investigate, get people to cooperate, and they tell us about seven people they know; that moves on to seven more. There hasn't been any design to it. Whether it accurately reflects the amount of insider trading that goes on, I haven't the foggiest idea, because I don't know the universe. This is not a scientific poll. Not being Jewish myself, it hasn't affected me, but Jewish people seem to feel very strongly that this makes them look very bad as a race. That's an unfortunate view. For years, Italian Americans have had to deal with the fact that the Mafia is an Italian American organization. But there's no inherent connection between insider trading and being Jewish.

Q: How do you think the financial community feels about you?

A: I'm sure there are those who think I'm a zealot who doesn't have a real appreciation of the way the marketplace operates. And there are those who think I'm doing a good job, that I'm straightening out a systematic problem that others haven't confronted because they haven't had the opportunity. But what I think is really the important thing [is] I'm doing my job. I'm firmly and impartially abiding by my oath of office, applying the same laws to people whether or not they're rich and powerful.

Q: Still, you may well make your national reputation because of the Wall Street investigations.

A: I don't think that's true.

Q: The Reagan administration offered you the job of heading up the Securities and Exchange Commission, didn't it?

A: Yes. And I thought about it for a week. I spent a lot of time talking to my wife, Donna, about how it would affect our marriage. Those considerations had a lot to do with me deciding not to do it. Donna works here, I'd have to live in Washington—we'd be separated all week. And even when I was in New Haven, trying the Friedman case, I didn't like the fact that I didn't get to see my son, Andrew, every night. If I were alone, it would've been a closer decision.

Q: What makes you think you'd be qualified to run the SEC?

A: I know the law; I'm a good manager. The financial community might not agree with my approach or philosophy—they could make the argument that I'm too enforcement-minded. But I don't think they could legitimately say that I'm not qualified to do it. When I was in private practice, I litigated insider-trading cases on the civil side. In fact, I defended people on insider-trading charges.

Q: Traditionally, however, the head of the SEC comes from the financial community and has often made money himself or run a company. You haven't. Big money is only theoretical to you.

A: It isn't even theoretical; I don't think about it much. It's not something that has an effect on me.

Q: What's the most money you ever earned?

A: [Laughs.] When I left private practice, the last year I made about $150,000. That was a tremendous amount of money—more than I ever thought anybody should be allowed to make for anything. Between my wife and me, we earn more money than that now. I don't have a single basis to complain about my salary—$77,500 a year. Besides, it's terrific character development for a man who grew up in an Italian American background to have a wife who earns more money than he does. [Laughs.]

Q: Do you have any stocks or bonds? Have you ever played the stock market?

A: I've never played the stock market. Ten or twelve years ago, I invested in stocks here and there. And now I have bonds . . . maybe altogether $120,000 to $130,000. Donna has her own money market; she owns property in Florida; we own a co-op that's worth a lot more money than it should be. I don't relate to us as being poor or wanting. We both have to work, but that's in order to enjoy a life-style that gives us no right to complain.

Q: But you do understand the resentment a CEO who makes several million dollars a year might harbor toward you for telling him how to run his business.

A: That's because probably I could do a better job of it. I'm probably considerably more intelligent, much more creative, much better able to run things than lots of people who do. Most corporations are major bureaucracies where people move up by making no mistakes—not by making courageous decisions.

Q: You were born in Brooklyn, where, as an only child, you lived with your parents until the family moved to Garden City when you were seven. Your father died of cancer six years ago, but your mother is still living. How would you describe her?

A: My mother is a very strong person. She's an avid reader—reads four or five newspapers a day—watches every bit of TV there is to watch, and has a tremendous interest in public affairs. In fact, from the time I can remember, public affairs were being discussed at home. I vividly remember watching—on a black-and-white TV—the 1952 Republican convention that nominated Dwight Eisenhower. I also remember the Army-McCarthy hearings because my mother had them on every day.

Q: You were very close to your father. What kind of a man was he?

A: My father was a very friendly person, had an enormous number of friends. He was a giver, loved to help people. He'd give away his last penny to somebody in need. But he was also crazy, had a crazy personality. He had very strong opinions. If you didn't know him, you could've thought he was very dictatorial. He stated his opinions in an exaggerated way that was mostly done for effect. People always called him with their problems—sometimes at three in the morning—and he'd get out of bed and go help them. In measuring myself against him, I always felt a little inadequate because I couldn't give as freely and easily to people as he did. I felt more resentment about it. He had a terrific sense of humor, but, not being perfect, he also had a very bad temper. He could get angry in a second, then three or four minutes later he'd feel terrible about it.

Q: How are you like your father?

A: I love people the way he did; I enjoy helping them with their problems. My mother, on the other hand, is a compulsive perfectionist, wants everything organized and perfect. So I have a bit of that. I get frustrated and angry with things when they don't happen just right. I don't like people who don't pay attention or slough off their work. I don't mind if people make mistakes, if they're hardworking, but I can't stand people who are lazy. Or dishonest. Dishonesty gets me real angry.

Q: Did either of your parents attend college?

A: Neither did. My mother had a desperate desire to be a schoolteacher but was a bookkeeper. But because she was a frustrated teacher I benefited, as she spent a lot of time teaching me. My father made it through the second, maybe third year of high school, and then the rest of his education was on his own. He had to work. They were both from immigrant families; they weren't impoverished, but they were lower-middle class. It was a close set of families, however, because my father's sister ended up marrying my mother's brother.

Q: What did your father do for a living?

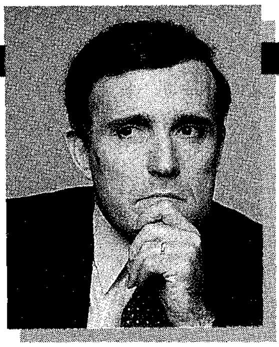
A: When I was born, he was a plumber. But for most of my life, he ran a bar and restaurant in Brooklyn. We moved to Garden City because my father wanted me to grow up where I had room to play ball. He commuted every day to Brooklyn.

Q: Your father started you boxing when you were two, right?

A: He thought it very important that you be physically able to defend yourself. If somebody picks a fight with you, try to walk away, but if they continue, then you do everything you can to win the fight. I remember my first boxing gloves because they were bigger than my head. He'd sit in a chair, which made us virtually the same height. Then he'd box with me; he showed me how to hit and block. When we moved to Long Island, we had a big punching bag downstairs where we'd work out. I never enjoyed boxing as much as he did. We also went to baseball games together. He'd take me to Yankee Stadium, which is how I became a Yankee fan.

Q: How did your father's death affect you?

A: It was the most painful time of my life. He had cancer, but he had it for a long time and we grew to believe he was never going to die. For twelve years, he had serious health problems, a pacemaker, cancer, but he always recovered. It wasn't until the last couple of weeks that I realized he wasn't going to come out of it. Looking back, I should've been more prepared for it, but I wasn't. My father was one of my heroes because he had such a tremendous ability to control—overcome—fear. At 70, he'd go out and take walks at eleven at night. My mother thought he was out of his mind, and she'd call me and tell me to talk to him. So I'd say, "Dad, you shouldn't do that." And he'd say, "If I can't walk around, I might as well be in prison." And he had such an optimistic attitude. I had a very healthy relationship with him. The thing I miss most is that I could talk very openly with him and he always gave me advice that I knew came completely from his interest and caring about me.



'I THINK GUILT'S VALUABLE IF USED CORRECTLY. YOU SHOULD BE GUILTY. IT HELPS YOU.'

Q: I'll bet you were a good student.

A: Yeah, I got very good grades. I went to college and law school on scholarships.

Q: You attended parochial schools through high school and then continued at Manhattan College, also taught by the Christian Brothers. Were there advantages to going to Catholic schools?

A: Firstly, I got a terrific education . . . even though I was not an easy student. I studied, got the grades, but I was a little bored by school. Since there's a lot of discipline at parochial schools, I got disciplined a lot. I couldn't sit still. I remember standing in the back of the room and getting hit with rulers. I never resented it, because I actually could never think of a situation where I didn't deserve it. Once, I got accused of doing something I hadn't done. I was outraged until I rationalized it and realized there were plenty of times I'd gotten away with things, so it probably only evened the score.

Q: Very early on, you decided you wanted to be a priest. Why?

A: It wasn't a single thing I wanted to do. I'd want to be a priest, then a doctor—back and forth.

Q: What attracted you about being a priest?

A: The same thing that attracted me to being a doctor—I wanted to do something that made me feel like I was helping people. It's important to me to feel that I'm doing something bigger than just supporting myself. It's one of the reasons—when I was in private practice—I wanted to go back into public service. Finally, about my second year of college, I decided the priesthood wasn't for me.

Q: Why?

A: Celibacy. If there wasn't celibacy, I would've gone into the seminary.

Q: The problem of celibacy hadn't occurred to you before your second year in college?

A: Oh, yeah. Celibacy had always been a problem in terms of my becoming a priest.

Q: Did you have girlfriends in high school?

A: Sure, although during the periods I thought I was going to be a priest I didn't, because it was a conflict. I finally decided against it while on a retreat in a Trappist monastery. I said to myself, "You know these are the rules; and you're going to have difficulty with them your whole life, so this is not the life for you." I felt very bad about it because there were very positive things about being a priest.

Q: Growing up Catholic can imbue one with a healthy dose of guilt. Did that happen with you?

A: Yeah, but I think guilt's valuable if used correctly. You should be guilty.

Q: About what?

A: The things you do wrong. It gives you an opportunity to improve your behavior. You're going to make mistakes. You're never going to improve your performance if you think everything you do is right. So guilt operates to help you improve—on a minor scale. On a major scale, people who commit crimes and have any hope of rehabilitation are those who still retain some guilt.

Q: What makes you feel guilty?

A: I feel guilty if I don't work hard enough . . . if I don't have enough time to reflect on a problem and I'm not sure I came out with the right decision. I feel guilty if I haven't given enough time to someone's problems. But some of my guilt is helpful; it helps me improve.

Q: What made you decide on Manhattan College?

A: When I graduated from high school, I'd decided to go into the seminary. During that summer, I changed my mind, so college became a last-minute decision. The Christian Brothers also ran Manhattan College, so I went there. I majored in political science and philosophy, and by my fourth year, I'd decided to go to law school, which I did at New York University.

Q: What intrigued you about the law?

A: That it would allow me to read, think, and debate about ideas. Still, I went to law school with a questioning attitude—I wasn't sure it was the right thing to do. But three weeks into it, I realized I really loved it—that I enjoyed the Socratic method. In fact, I liked my first year of law school the most. By the third, I was pretty bored.

Q: Did you live at home?

A: Yeah, during college and my first year of law school. I was a little younger than my class, 21, when I started at NYU.

Q: You were in law school from 1965 to 1968, just when the rebellion of the sixties was starting. Did it have any effect?

A: I was behind the real change, in terms of how college and law school operated. It seemed to me I was always almost there but not quite. For example—using dress regulations as a guide—I went to parochial schools, and you always wore uniforms. At college for the first three years you had to wear a jacket and a tie . . . same with my first two years at law school. When I went back to Manhattan and NYU three years after graduating and saw kids dressed in sloppy jeans, it was a shocking experience. I didn't like it. I particularly didn't like it in law school because coats and ties added a certain decorum and respect . . . for your teachers.

Q: Did you ever try drugs in high school or college?

A: All the years in college and law school nobody ever offered me a drug of any kind. [Laughs.]

Q: So the sixties happened around you, but not to you?

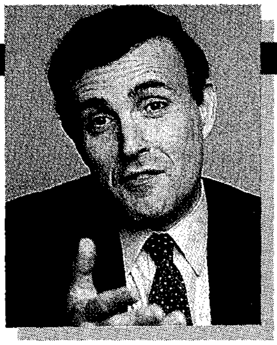
A: Not quite. I was an admirer of John and Robert Kennedy. And I was a Democrat, although not a partisan Democrat. I felt an emotional involvement in the civil-rights movement. I wasn't a protester, but I taught catechism and worked in schools for the disadvantaged when I was young.

Q: What were your thoughts on Vietnam?

A: The first time I heard about it, I thought it was a mistake. We never sat down and analyzed what we were doing over there. We escalated ourselves into the Vietnam problem rather than rationally thinking, "What investment in human lives does America want to make to keep Vietnam free of Communism?" Instead, we just kept sending in more troops, airplanes, and bombs on the theory we would turn it around.

Q: Speaking of Vietnam, you were of draft age at that time, yet you didn't serve in the military. Why?

A: I was in the Air Force ROTC, but I got washed out of flight training because when I was young, I punctured two eardrums. It caused a minor hearing problem. I was very disappointed because I wanted to fly. I had student deferments during school, and then when I entered the draft lottery, I pulled number 300, 306, something like that.



'I DON'T SIT HERE AND FIGURE, "HOW DO I RUN FOR THAT? WHAT'S POLITICALLY POSSIBLE?"'

Q: Would you have gone to Vietnam if you'd been in the military?

A: Oh, sure, if I had to. Even though I disagreed with it, I would've gone because it was my duty to go.

Q: Following law school, you clerked for Judge Lloyd MacMahon for two years. In 1970, you came to this office as an Assistant U.S. Attorney. Was the Southern District the hotshot place it is now?

A: Oh, yeah. This has always been one of the premier institutions—well known to people in the legal profession. I first heard about it in law school—it seemed like it would be a great learning experience and a wonderful way to contribute, which, of course, was a very big concept in the sixties. The idea of government service is something that rang a bell with me.

Q: Your first year in the Southern District office—where three to seven cases was the normal caseload—you tried twice that many. Sounds like you were a pretty ambitious young man.

A: Oh, I was, in the sense that I wanted to do a superb job and learn as much as I could. Judge MacMahon told me when I got to the U.S. Attorney's office, "Don't be one of those guys who sits back and waits for people to give him cases. Volunteer. Get into court, overcome whatever fear you have early. You'll learn all the mechanical things and you won't make a fool out of yourself." I just took his advice. So I was ambitious in that I worked very hard. I've never thought a great deal about what's going to happen next. I just thought, "If I do a good job, get a good reputation, then it's going to take care of itself." And that's basically the way I function now. People think I have it all directed at a goal. But I don't. I've got an important job; if I do it well, then the future's going to be great. If I want to run for or get appointed to office, it's going to be very helpful. I don't sit here and figure, "How do I run for that? What's politically possible?" I never think about that.

Q: I don't believe that. And nobody else does, either.

A: I know. People want to impose their stereotype on me. I've explained it so often and people still disbelieve me, so I stopped saying it. But that's the way you make errors in baseball. You gotta catch the ball first before you throw it. If you start thinking about throwing before you catch it, you're going to take your eyes off the ball.

Q: A couple of things stand out during the five years you spent as Assistant U.S. Attorney. First, your cross-examination of Bertram Podell, who was on trial for conflict of interest and conspiracy to defraud the government. When he took the stand, your cross-examination so unnerved him that he broke down and later pled guilty. Second, the Knapp Commission. You ultimately got Robert Leuci to confess to all of his crimes. As a result, you were portrayed in *Prince of the City*. In retrospect, how does your participation in that whole Knapp Commission mess strike you?

A: I learned a lot of lessons, mainly that if you have the right people in the right place at the right time, you can change institutions. I was a very small cog in the Knapp Commission situation. Until '74 or '75, I was an observer. It was Mike Shaw and Nick Scoppetta who originally got Leuci to cooperate. I worked for them. Through attrition, Shaw and Scoppetta both left the U.S. Attorney's office. I became head of the corruption unit. It was then I got Leuci to talk.

Q: Why did you succeed where others had failed?

A: I had the right set of facts working for me and we had a witness—Carl Aguilez—who shed a lot more light on what was going on at the SIU [Special Investigations Unit]. When I came back to the case, I'd been away for about a year and a half. I re-reviewed it, and it seemed that it was not credible that Leuci had been involved in only three or four acts of corruption when others at SIU were involved in massive amounts of theft, taking cash, et cetera. Suddenly it dawned on me that his confessions were limited only to those things that involved him, not his partners. He didn't want to have to testify against them. I started talking to him, let him know, without accusing him, that I knew he wasn't telling the truth. I also said we'd eventually catch him, which would be a terrible way to end this whole episode after he played such a big part in turning around the New York City Police Department. I also told him that whatever his personal loyalties were, he had stepped out of that life and into a new one when he decided to cooperate. I told him compromises weren't allowed on this side of the fence. You can't cut out people because you like them. Finally, in a general way, he admitted what he'd done.

Q: So what did you think of *Prince of the City*?

A: I've never watched the actual movie straight through. I saw the original uncut version. It was extremely tense because

I found myself reliving the things that happened. And I fight with the movie because some things are inaccurate. Bob Leuci is presented as a hysteric, which he wasn't. He was a tough person undergoing lots of complex problems. There were tremendously difficult decisions that had to be made about people's lives during that time. I once tried a case in which the police officer got ten years in prison. I didn't like doing it, because I like police officers. I respect and understand their problems more than I do others. Take another case. I understand why—when somebody put $1,000 in a detective's hand and said, "This is your take from the arrest"—that was tempting to him, especially when he explained his feelings that first night. He drove home not knowing whether to give the money back or bring it home because he and his wife were trying to figure out how to get two or three thousand dollars as a down payment on a little house on Long Island. And here he had the down payment in his hand, plus some dollars for the kids. I can understand how those things tempt a human being and he falls. What I do not understand is how a guy who's already got a million dollars defrauds for another hundred thousand or trades information so his firm can make another $3 million instead of $2 million. That I do not understand at all. Anyway, when I finished with the police-corruption cases, I felt I could then really do my job, because I could set aside my personal feelings and do it as if I didn't have them.

Q: Vis-à-vis Podell, was he weak or were you just a very good trial lawyer?

A: I'm a very good prosecutor. I don't have any false modesty about that. Podell was just lucky; I've conducted better cross-examinations that haven't resulted in the same thing happening. But I think I am a very good trial lawyer.

Q: Why?

A: I have the ability—that a lot of trial lawyers do not have—to change my approach to a trial, depending on the situation. I don't always have to be attacking. Sometimes, a cross-examination is better conducted very low-key. Instead of breaking the person down, you should be illustrating the absurdity of the story they tell. Basically, cases are won or lost on two things: the facts and who has them on his side, and the preparation.

Q: You seem to have remarkable energy. Did—or do—you ever suffer from burnout?

A: If I feel burned out, I just take two or three days off and I'm back. I have a lot of energy. In fact, I have difficulty going to bed at night. I get tremendous energy around 4 P.M., which really helps in terms of being a trial lawyer because I can stay up and prepare at night. Even now, I can stay up two nights in a row. When I was in law practice, I'd go for 48 hours writing a brief and then go argue it. I can't quite do that anymore. [Laughs.] But for me, it was never like work. The trial court and the appellate court are the dynamic part of the law. I've been on *Nightline, Face the Nation,* debated publicly, but none of it summons up the kind of excitement you get going to court—even if it's just a simple appeal. There's more adrenaline, I prepare more, put more into it. I actually like arguing appeals even better. It's one of the few places left in our society where everybody tries to engage in a rational process to solve a problem. A trial is not a rational process.

Q: You were the No. 3 man in the Justice Department from 1980 to 1983. What do you think was your most valuable contribution?

A: Helping to bring the FBI into drug enforcement. They'd never been involved in any major way before. I chaired the committee that was responsible for making a report recommending FBI involvement. By early 1982, we were able to get Attorney General [William French] Smith to sign an order making it official. That's why I'm so proud of the "Pizza Connection" case, the Badalamenti case. That case couldn't have been done without FBI involvement. The DEA has grown a lot because of its marriage to the FBI.

Q: What, specifically, did the FBI bring to drug enforcement?

A: More agents with a different expertise, the ability to do money-laundering investigations and the tracing of money. Plus the FBI has a much greater expertise in doing electronic surveillances and wiretaps.

Q: Of course, civil libertarians couldn't be more diametrically opposed. Many feel that because of such things as wiretaps, you tread too heavily on individual civil rights.

A: That's a knee-jerk reaction of people who call themselves civil libertarians and don't understand the balance between having an effective lawful authority while at the same time individual rights for people. It can't always come out one way or another. Until 1980—for twenty years—all we were doing was constantly expanding benefits and so-called civil rights . . . never thinking about what that was doing to lawful authority. In the long run, you can't have freedom and liberty unless you have a balance between lawful authority and individual rights. That's why I was enthusiastic about joining the Reagan administration. We had to balance a lot of excesses that we'd allowed in the sixties and seventies—particularly when it came to law enforcement.

Q: You get very passionate when you talk about the law.

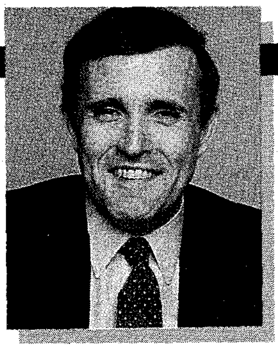
A: I have strong feelings about it. That's why I can give it as much time as I do. It's not like work for me. Even in private practice, I could spend an entire Saturday writing a brief and at the end feel I had created something, the way an artist might feel when he's just painted a picture.

Q: You realize that some people prefer to think of your enthusiasm as dangerous zealotry?

A: Enforcing the law is an important thing to do. I try to do it effectively. If I'm not fair, it's only because I've made a mistake, because I want to be fair. Everything I do I have to go to court and prove. We can't just decide so-and-so's a criminal and that's it. If someone thinks I'm enthusiastic about my cases, they should watch me play softball or watch a football game. I'm enthusiastic about everything . . . about going to the opera, or dinner at a restaurant. That's just the way I approach life.

Q: How does your early interest in religion, in being a priest, affect how you view the law?

A: I can be a lot more internal about things than a lot of people can. My early experience with religion meant having to examine yourself [to] determine whether or not you were do-



I'M A VERY GOOD PROSECUTOR AND TRIAL LAWYER. I DON'T HAVE ANY FALSE MODESTY.'

ing the right thing. If not, you had to recognize that fact and try to stop. I'm also very much affected by the thought that no matter how sinful somebody is, God loves him anyway. My concept of God and religions has always been of a very loving God, not a very judgmental God. God is someone who's going to be very merciful. I don't have a strong concept of Hell. I think most people end up being approved of by God. However, my notions about the law really come from how you deal with a human society, more than [from] a religion.

Q: That's interesting, because I believe most people see you as a very judgmental person.

A: I know they do. But I'm not that way with my friends. I don't expect them to be perfect. I don't get angry easily. I don't have unrealistically high expectations for the way human beings should be. But in order to protect society, you have to understand that there's a portion of human nature that's evil. So, in order to protect the vast majority of citizens, you need to have a system where people who do harm to others are held in account, sometimes segregated from other people. You have to deter some of the worst instincts of human nature by what might appear—to people who don't focus on such things—as being fairly harsh remedies. Someone said in the early eighties that for the next twenty years, protection against crime is going to emerge as the most important civil right in the country . . . because if you don't have protection against crime, all the other civil rights are basically academic matters. I think that's absolutely right. That's why when you said "civil libertarians," I said "so-called." You can't be a civil libertarian without providing the balance—you have to protect people in society against crime.

Q: Speaking of which, were you offered the job of heading up the FBI?

A: No, I was asked if I was interested in being considered and, therefore, being part of a list that would be interviewed for the job. I might or might not have been offered it. But I told them it wouldn't fit in with what I do now.

Q: Why?

A: Because to do the job right requires a seven- to ten-year commitment. It's actually a ten-year term. To do that job correctly, you should be willing to serve the full ten years or close to it, and I can't make that commitment. I don't want to spend the next seven to ten years running the FBI.

Q: But for a law-enforcement man, that job's the top of the wedding cake, isn't it?

A: I'm not just a law-enforcement guy. There are lots of things I want to do. I don't know what they are yet, but when I feel comfortable about leaving this job, I'd like to try other things.

Q: Running for public office?

A: I might do it at some point because it's a way of remaining in public office, getting things done.

Q: Have you ever talked to any professional political media consultants about your image?

A: No—certainly never on my own initiative. Before the last election, several people, including political consultants, approached me and discussed with me the possibility of my running, and I told them I wasn't interested.

Q: You strike me as an intellectual cop.

A: That's not fair to say. I'm an intellectual lawyer. I'm not a cop. I don't carry a gun, arrest people, do street investigations. Cops are terrific at that stuff. I consider what they do to be more difficult than what I—or my assistants—do. But, by and large, I see myself as a lawyer.

Q: Do you think you're smart?

A: I think I have a relevant mind.

Q: What does that mean?

A: For a lawyer, that means I can go through a large number of facts and get to the key ones that resolve an issue or dispute. It's a talent, which is why I'm a good lawyer.

Q: When you decided to take the U.S. Attorney's job, many people saw it as a step down, going from No. 3 at Justice back to where you'd already worked. In fact, you said just prior to taking it, "That job has passed me by. I've probably lost my shot at it." Why did you take this job?

A: This is a job I always wanted to do. When I was associate attorney general, I was put in charge of all the United States Attorneys. As a result, it seemed that my chance of being a U.S. Attorney had diminished. When then–U.S. Attorney John Martin resigned, it didn't even occur to me. I simply got involved in developing names to take this job. My problem was hierarchical thinking that went like this: "I'm now in charge of all U.S. Attorneys, so how can I go back to being a U.S. Attorney?" But when I thought about it, I said, "Are you crazy? You never thought that way in the past." But it took a while for me to get out of that thinking. And my mother wasn't much of a help. I asked her, "Ma, what do you think of my going back to New York to be a United States Attorney?" I thought she'd be glad. She said, "That's wonderful. If you came to New York, I'd see you more, but you've never been demoted." People in Washington really thought it was a demotion. Had I gotten in trouble with Attorney General Smith? But once I got past that, it was an easy decision.

Q: Let's talk politics. You're a Republican, but as late as 1972 you were a Democrat who voted for McGovern.

A: Yes, but I did that with great hesitation. Actually, McGovern was the thing that unhinged me as a Democrat. He frightened me. I felt he had a very naïve approach to America in the world. When I analyzed it, mine was not an intelligent but a reflexive vote to having always been a Democrat.

Q: But McGovern wasn't the whole party.

A: No, but he represented the whole movement that's gained ascendancy in the Democratic party. Democrats have moved away from the Kennedy-Jackson approach, a strong foreign policy, an adequate and strong military defense of this country so we can negotiate from strength with the Soviet Union. The culmination of this was during the Carter administration when the Soviets invaded Afghanistan and President Carter said he was shocked by their behavior. I literally fell out of my chair. I said to myself, "This is why I don't want to be a Democrat anymore." Of course Carter shouldn't have been shocked by it! It was predictable behavior.

Q: Your documented conversion took place in 1975 when you got appointed to the Ford Justice Department.

A: I realized then I felt more comfortable with President Ford than with [the Democrats] because Ford is a very solid man who understands America in the world.

Q: You actually felt that way about Gerald Ford?

A: Ford got a terrible rap from the media. They painted a picture of a president who wasn't very bright, even though he'd graduated from Yale Law School as a very good student. We mistook articulateness for intelligence. So maybe he was a little clumsy. A lot of very bright people are clumsy. Take James Madison, who was a tiny man. Maybe he would've been too short for America in the eighties. We would've lost a great president.

Q: It does seem anomalous for an Italian guy from a lower-middle-class background to be a Republican.

A: Well, there's nothing wrong with being a Republican, you know. And I don't consider myself a rigid ideologue.

Q: You're married to Donna Hanover, an anchor on Channel 11 in New York. How did you meet?

A: A friend of mine in the Justice Department went to a wedding in Tennessee and met Donna. He came back and said he'd met this lovely woman who was a newscaster in Miami and I should ask her out. He said, "I told her you'd be a wonderful guy to have dinner with and if that didn't work out, you'd be a good interview." I ignored him, but he kept at me until I said, "Well, I'll set up the interview; I have to go to Miami next week anyway." So my secretary called her, set up the interview, but got confused about whether or not I wanted to take her to dinner. So I called Donna myself that night. I said that I knew my secretary set up an interview but maybe we should have dinner instead. She said, "You should get your personal and professional lives straightened out. And why should I want to have dinner with you? Tell me about yourself." So I did. She asked me a lot of very good questions, like I was being interviewed for a job. It was lots of fun. I was attracted by how open, smart, and articulate she was. Plus the wide range of her interests. [Laughs.] However, she wasn't particularly enthusiastic. She said, "What are the main things you like?" And I said, "I don't know the order, but I like New York City, opera, and baseball, particularly the New York Yankees." I was thinking about baseball because it was getting close to spring training. Then she said, "I like country-western music, warm climates, and football, not baseball." She didn't think we were going to hit it off very well. But from that point on, I was very attracted. Then we met. We spent hours talking to each other that first day, and the next day, she interviewed me, which is the first and last time she's done that. We went out to dinner, and I fell in love immediately. I proposed to her six weeks later at Disney World. Donna always tells you what she thinks and feels. You always know where you stand. And when you're pleasing her, she gets very enthusiastic. She enjoys things. I like to live life that way, too. Also, we'd both been married before, so we had a good sense of what we needed to be happy.

Q: How many years were you married the first time?

A: Let's see, '68 to '82 . . . twelve to fourteen years.

Q: Did your wife work?

A: She was a counselor for drug addicts, then she taught, and then she headed an education program at City University.

Q: Fourteen years is a long time. What happened to the relationship?

A: That's something I don't like to discuss.

Q: Was your being a workaholic a problem?

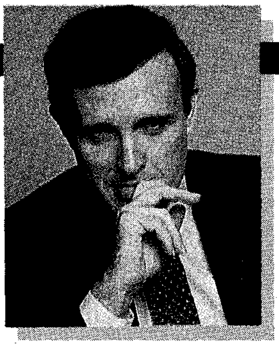
A: I never said that. Other people have, but I've never talked about it.

Q: Do you think you're an easy person to be married to?

A: No.

Q: Why?

A: Because I get so involved in things I do. I get so involved in a case or in reading four books about a new opera that I sometimes don't pay enough attention to the important things. But it isn't on purpose. If someone calls my attention back, I stop. I'm much better now, but as a young man I wasn't so good. . . . I didn't think about it.



'McGOVERN WAS THE THING THAT UNHINGED ME AS A DEMOCRAT. HE FRIGHTENED ME.'

Q: Are you a practicing Roman Catholic?

A: Yes, but not practicing enough—even by my own view. But I pray. . . . I got to go to church.

Q: How did your divorce affect your status in the church? Are you excommunicated?

A: I had an annulment.

Q: After fourteen years? What were the grounds?

A: We were second cousins. We'd never gotten the proper dispensation when we got married. So under church rules, we were able to get it annulled.

Q: You have a son, Andrew, who's sixteen months old. How did you feel about becoming a father?

A: I was a little bit nervous about being a father at 41. I thought, "When he's 10, I'll be 51. Is it fair for him to have such an old father?" But I figured it would be okay because I don't know if I would've been a good father in my twenties and thirties. I appreciate him; I understand how to stop doing things and just spend time with him, the importance of it. Now the most important things in my life are Donna and Andrew. Before, it was my work—and my parents, of course. Now my first thought is "Are Donna and Andrew going to be happy? Am I going to have enough time for them?" When it comes to something like running for office, I think, "How are they going to be affected by it?"

Q: Since Donna and you both work odd hours, how do you organize your schedules, especially vis-à-vis Andrew?

A: We usually both get home in the early evening. Of course, Andrew is awake and in constant motion. Like me, he doesn't need much sleep, which is why I sympathize and stay up with him when he can't go to sleep. It takes about four or five false starts and two hours before he actually falls asleep. He's an expert on *Nightline.* He likes Ted Koppel—whenever he sees him, he points and says, "Bop, bop." When Andrew gets older, he'll be able to say he witnessed the now-famous Al Campanis interview and all—*all*—the discussions about Gary Hart.

Q: Your wife is a member of the press. Obviously, you have information she could use. How do you work that out?

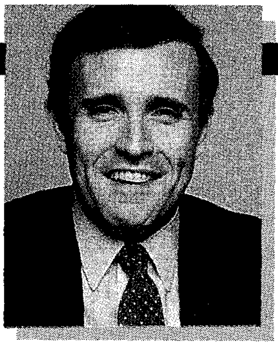
A: We have a rule about that. She doesn't cover me. She, in essence, keeps herself out of anything I'm involved in. When I'm home, obviously, at times I talk about my work. But that's personal; she's never taken advantage of anything I might've said. Some things I can't talk to anybody about and don't.

Q: Would you characterize your views on foreign policy as more hawkish than not?

A: I don't like the word "hawk" because I don't think I'm a militarist. America should use military power very, very reluctantly but certainly should maintain military strength. The only reason the Russians are now negotiating with us is because of that . . . our military buildup. Reagan gets too little credit for that.

Q: Do you favor aid to the *contras?*

A: I have a general view that it's dangerous to permit an additional beachhead for Communism around the United States. There's a real fallacy in using Central America as an analogy to Vietnam. The thing that made Vietnam a poor investment of American lives and credibility was that in the long run—if you coldly analyzed it—Vietnam was not crucial to the defense of the United States. We should've made some investment in it, but never to the point where we made the ultimate investment, meaning a wholesale war. But when you start talking about Canada, Mexico, Latin America, the territories that surround the United States, an essential theory of defense had better be that you damn well secure the borders. You do not want a militaristic adversary to establish a substantial relationship with countries at or near your borders. The Soviet Union



‘THE MOST IMPORTANT THINGS IN MY LIFE ARE DONNA AND ANDREW. BEFORE, IT WAS WORK.’

would never tolerate that. That's the first realistic premise I come from. I'm not sure a lot of Democrats who castigate the president start from that point. Too many people, when they deal with foreign policy, want a nuclear-arms agreement so badly they'll compromise important things to get it. Aid to the *contras*? We should help people who want to create a freer, more open democratic government in Nicaragua.

Q: But doesn't it give you pause that the *contras* are so disorganized? That even with money they've not been able to score any significant victories?

A: Absolutely. But the ultimate objective is to move Nicaragua away from the Soviet Union. Will support to the *contras* achieve or hurt that objective? I don't know the answer to that because I don't trust the reports I get about the *contras* in the media. I'm not sure there isn't advocacy journalism going on. I don't like the people who apologize for the Sandinista government. We're making a long-term mistake if we don't take very seriously the strong tie between the Soviet Union and the Sandinista government. I don't understand people who actually contribute money to the Sandinistas.

Q: How do you feel about capital punishment?

A: Capital punishment is an overemphasized issue in the criminal-justice system. Politicians get away with being very tough on capital punishment when it will only have a certain marginal effect on crime. I'm not morally opposed to capital punishment. I don't have a conscience problem with it where the crimes are horrendous and the proof of guilt is very substantial and more certain than the normal certainty you have in the criminal process. I agree, basically, with the constitutional principles the Supreme Court has enunciated for capital punishment. But it is a limited deterrent.

Q: How do you feel about abortion?

A: Generally, I don't feel very good about abortion. I don't think it should be freely available and certainly don't like the idea of abortion as birth control.

Q: Obviously, your Catholic background influences you.

A: Sure, that's what I am. That's the way I grew up. Those ideas make up a lot of me. I can't escape my own conclusion that abortion involves the elimination of incipient human life or human life, whatever you want to call it. I don't have the certitude of either the Supreme Court or the Catholic church about exactly how you define what's in a woman's womb. But I do believe it's more than an arbitrary presence that, at the whim of another human being, can be destroyed without any consequence.

Q: If you were in an elective office, could you separate your religious views from your duty?

A: Sure. I'd have to. But what I'd really do is enforce the law. See, I don't equate abortion with murdering a child, which I guess puts me in conflict with the teaching of the Catholic church. Catholics in public office often make the mistake, a subtle but important one, of saying they agree with the teaching of the church, but because I'm in public office, I have to put conscience aside and enforce the law. They haven't thought out the implication of what they're saying. If you agree with the church, there's no difference between murdering a one-year-old and eliminating a fetus—it's the same act. There is a moral consequence to the elimination of a fetus, but it's not the same thing as murder.

Q: How do you feel about drug testing and testing for AIDS in the workplace? Should they be mandatory?

A: On drug testing, we should go a little slower than people think. Two issues worry me. First, the accuracy of the test. If you're doing massive testing, you're not going to put in the kind of money to have tests that are 99 percent accurate. So you have to have backup tests, so that before a person is branded as a drug user, they get a second test. The second issue is privacy. Just how far are we going to go to deal with the drug problem? Rather than having massive mandatory testing, let's pick certain areas where people have jobs that affect public safety. People argue that drugs are a victimless crime. Well, they're not. Certainly, you can't argue that for someone who's an air-traffic controller or runs a railroad or carries a gun. If that person is on drugs, there's a clear danger that people will become victims of his drug problem.

AIDS testing is even more difficult because of the stigma attached to it and because the danger of communicable disease is so much greater. If we could do something about removing the stigma of being homosexual, then it would work, because AIDS primarily, at this point, as I understand it, affects the gay community. You have to think of the health hazard and find ways that people can be put on notice before they have sex with someone who's got AIDS.

Q: Getting down to the local level—city corruption—what do you think it will take to clean up New York City politics?

A: The conflict-of-interest law has to be strengthened. Political-party bosses should be covered as public officials so they can't take what's known as legal graft, or bribery. There should be restrictions on campaign financing. There should be full financial disclosure by all New York City and state officials. False statements on financial-disclosure forms should be felonies, the way they are under federal law, so if somebody lies about having received money, they'll go to prison. It's also very, very important to get people into politics and government who are interested in it because of a broad range of political ideas they'd like to see made into laws—rather than people who get into politics for one of the two following reasons: (a) for their own commercial betterment, or (b) for a single issue that's somehow going to change the world if only that issue is resolved their way. Our system responds to the commercial side because of the money you need to run for public office. It responds to the single issue because of the frightened political officials.

Q: Were you surprised when Mario Cuomo announced he wouldn't run for president?

A: Yes—at the time.

Q: Do you think it was a wise decision?

A: For him it was. I accept the decision completely at face value because I believe the reasons he gave for not doing it very much reflect the way he is. Cuomo is a substantive person. And for all the complex reasons that make up Mario Cuomo, he decided this wasn't the right time for him to run. He's still a young man. The fact that he's not going to run today won't rule him out four or five years from now.

Q: At our last session, you said that Cuomo "would be crazy to seek another term" as governor.

A: I was overstating. But as a matter of political wisdom, two terms for most public officials is probably a good idea. That's true not only of elective but appointed office. You can be in office too long. It doesn't happen as often to legislators because legislators are held to a lesser standard than executives.

Q: Could you see yourself running for the governorship of New York someday?

A: Yes. I could see myself . . . running for office.

Q: If you had to choose between being senator, mayor, or governor of New York, which intrigues you the most?

A: If I made a distinction between those three, some will say that I've made a decision to run for one of them. And I haven't decided that yet . . . decided that I want to go through the things you do to run for office. But in some ways, an executive office is the most challenging—any kind of executive office.

Q: Do you think a Republican could be elected mayor of New York?

A: It would be very difficult. It happened with John Lindsay, but that was a unique set of circumstances. When I talk about a two-party system in New York, people sometimes think I'm talking about Democrat and Republican. What I remember as a two-party system was the Democratic party and the reform movement in the Democratic party. If there's ever going to be a Republican party that's vital in New York, it's going to take longer than the next couple of years. But what I've said about all these jobs is that if I ever decide I'm going to run for public office, I'll quit my job and run. I will not spend time being sneaky about it, because I don't like sneaky people.

Q: So Rudy Giuliani has no secret agenda?

A: No, I don't function that way. When people say to me, "Are you ambitious?," I don't know how to answer that question because I don't know what they mean by "ambitious." If they mean that you work hard, try to do an excellent job, want people to think that, and that by doing a good job, you'll have opportunities in the future to be involved in significant public service, then I'm ambitious. But if people think I've got a plan to run for governor, senator, or mayor and that for the last three and a half years, that's the plan I've been carrying out, that's crazy. I'm pretty much out in the open. In fact, I like it. I'd feel uncomfortable with something hidden.

Q: Do you feel Senator Patrick Moynihan's Senate seat is vulnerable in 1988?

A: No, not particularly.

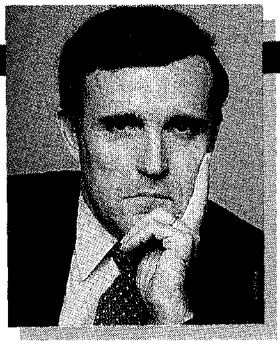
Q: Do you think you'd make a good candidate?

A: I don't know. The last time I ran for elective office was when I was 21 and committeeman for the Democratic party in Nassau County. I was elected, and retired from politics when I was 23.

Q: Some people find your style a bit rigid—they sense you could have something of a charisma crisis as a candidate.

A: They may be right. But I have a lot of confidence in myself; I know my strengths and weaknesses.

Q: So what are your strengths?



'IF I EVER DECIDE I'M GOING TO RUN FOR PUBLIC OFFICE, I'LL QUIT MY JOB AND RUN.'

A: Personal strengths? I'm honest and intellectually honest. I can see both sides of an argument. I'm conscientious, I work hard, I'm articulate, and I genuinely care about people. I'd be a good candidate in the sense that I can explain my positions to people; I enjoy talking to people and discussing and developing views.

Q: And the weaknesses?

A: I don't know if I want to share them with the world. . . . It's embarrassing.

Q: Go ahead.

A: Well, I sometimes get too involved and forget about my obligations to the people around me. My wife said that during the Friedman trial, I was almost uncivilized in the way I didn't pay any attention to anything but the trial. When I do something, I do it very intensely. As for being a candidate, there's a certain amount of unacceptable pretense in politics, pretending to agree with things that you don't agree with—I don't think I could do that. I really don't have a great burning desire to run for public office.

Q: Why?

A: Loss of privacy and the crazy process you have to go through. I enjoy a rational process.

Q: Did the recent demise of Gary Hart—and the press coverage of it—make you even more wary of running?

A: When you see how [laughs] *vicious* it all gets, it has to give you a little pause. You get the impression that the theory about people in public—particularly political—life is "Do anything you can to destroy them." There comes a time when you require too much perfection from a human being. And if the standard becomes perfection, there hasn't been a president, governor, or senator who would pass the test—ever. We have to develop some notion of where we're going to draw the line. It's not healthy. It means that everyone in public life—at some point—is going to be painted a failure. Everybody makes mistakes. But if you exaggerate those mistakes beyond the context in which they should be viewed, you can destroy anyone in public office.

Q: You run a very tight ship here in the Southern District. Do you feel Ronald Reagan is guilty of loose management?

A: There's no analogy that can be drawn between running this office and being president of the United States. I can run a tight ship, but boy, I've made mistakes and forgotten things.

Q: A few mistakes is one thing; but it's something else when a top-ranking member of the National Security Council sits in the basement of the White House running foreign policy and funneling money to Nicaragua. Could Ollie North have survived in your basement?

A: I wouldn't second-guess that. Look, I get asked all the time about Mayor Koch. How could these people involved in the politics of this city have done these things? What does this say about the mayor? Well, those are political questions to be decided in a political forum. There's no indication that the mayor was involved in the slightest way in any corruption. That's the only concern of the prosecutor. The rest has to be consigned to political debate. I would factor in that nobody could run any operation perfectly. And knowing Ronald Reagan a little bit and having watched him for a long time, I believe he's an honest man. He tells the truth.

Q: In terms of Mayor Koch,

how would you describe your relationship with him?

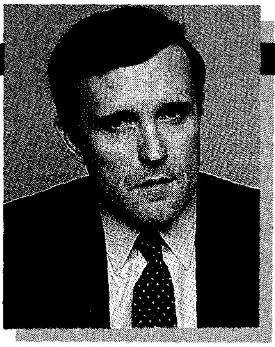
A: I know him. I've met him on a number of occasions to talk about issues. I don't have a personal relationship with him—I'm not a friend of his. It's about the same as my relationship with Governor Cuomo, although there's probably more interaction with this office and the agencies of the city government than those of the state.

Q: To which cases are you the most emotionally attached?

A: The cases I get the most emotional about are the political-corruption cases. There's something extra-aggravating when a person who holds political power violates his oath of office, because it has a tendency to unhinge public confidence in government.

Q: On balance, what area of investigation has been the toughest for you?

A: Probably the organized-crime cases. It's very difficult to get people to cooperate—much more difficult than in the fraud and white-collar and political-corruption areas because they're afraid of being murdered. You can do a good deal through confidential information and using court-authorized electronic surveillance, but those only tell you a small part of the criminality that someone is involved in. In white-collar situations, they don't think of themselves as thoroughgoing criminals, so when they get caught, there's a level of guilt involved. Suddenly, there's a conflict between what they appear to families, friends, co-workers, and what they're doing in the secret part of their life. It tends to move them toward confessing, putting it behind them. They haven't acquired the ethics of organized crime, which is that you *never* help the government; in fact, you constantly try to frustrate it. And when you're caught, you keep your mouth shut.



THERE ARE ASPECTS OF PUBLIC ATTENTION I'D RATHER NOT HAVE. I LIKE BEING ANONYMOUS.'

Q: In terms of the criminal mentality, is there a strain that runs among the organized criminal, the stock defrauder, the corrupt politician?

A: The one thing that obviously runs through all criminal conduct is the basic failure to internalize respect and obedience for valid and important laws. Another characteristic is the arrogant sense of these people that they're above rules, that they can function beyond the constraints that fall on mere mortals. If the environment in which they grow up is an organized-crime family or a political system where there are no rules—where everybody can do what they want—it obviously makes the problem worse. The same thing is true in the financial context. If they end up in a firm that doesn't value ethics and doesn't put public interest ahead of making a buck, then they begin measuring themselves that way.

Q: You've got more press coverage than all of your predecessors. You're on television more than Willard Scott.

A: It isn't by design. I don't rush to incidents and attach myself to them as if I were a person seeking publicity. I don't try to take credit for things.

Q: Still, in your televised press conferences, for instance, you're always the one who seems to make the announcements. It seems as if all the cases are yours.

A: Sometimes I stand in the background. But ultimately, I'm the person who's responsible for the things that go right or wrong. I'm much more comfortable doing it because I'm aware of what can and can't be said. I'm the spokesman for this office. But I try to promote the people who work on these cases as much as I can. I don't encourage people to write about me. But I shouldn't do a lot to discourage people, either. I'm a public official. I can't imagine how I could possibly have a low profile given the cases we've done in the last four years—substantively, they're historic cases.

Q: And if you decide to run for public office someday, your enormous name identification isn't going to hurt.

A: If people perceive I'm doing a bad job, it will. The question really is, Do I have a high profile because of a public-relations effort or because this office and the people in it are doing a remarkably good job?

Q: Probably a combination of both.

A: It's not a combination. I don't conduct myself frivolously to seek publicity. There are aspects of public attention I'd rather not have. I like being anonymous.

Q: Nobody's going to believe that, Mr. Giuliani.

A: Well, I like going out for walks by myself and not being recognized.

Q: How do you think the public sees you?

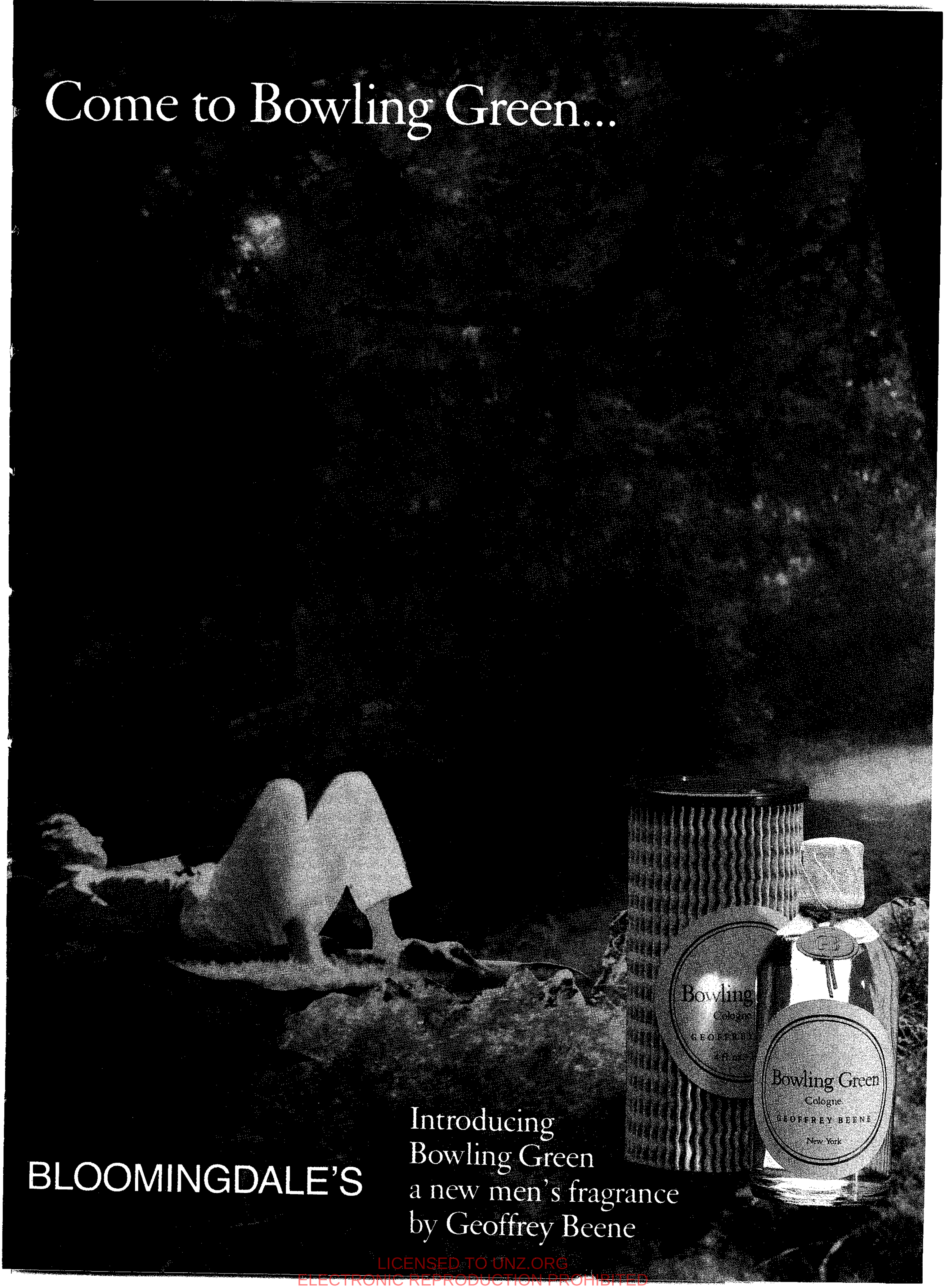
A: Probably as much tougher, more single-minded and rigid than I really am. When I read things calling me a publicity hound—or that I enjoy indicting and prosecuting people, get enjoyment out of the difficulties people have—I say, "My gosh. I wouldn't like a person like that, either." I'm broad-minded. I read a lot. I don't have preset views of people.

Q: Are you tolerant?

A: Yeah, much more than people think. If you're a prosecutor, there's a certain stereotype. And if you're a former member of the Reagan administration, there's a very narrow thinking that goes along with that. If they thought [I was] a liberal Democrat, they wouldn't ask me if I was tolerant. They assume you're tolerant even though you may have protested Jeane Kirkpatrick's right to speak at a university, which is totally inconsistent with being a tolerant person. It's a very strange experience to read about yourself if you're an intelligent, sensitive person. If somebody thinks something negative about you, you feel bad. But I used to represent the press—the *Daily News* and the *Wall Street Journal*—on First Amendment and libel cases, so I have a sense of how quickly things have to be done in the media. Mistakes get made. That's one of the reasons why, when I returned to government, I went back with the notion that you do your job better when you're open about what you're doing.

Q: You're often portrayed as unabashedly ambitious.

A: That's very unfair. I see it as a criticism because I wouldn't step on anybody or [do] anything improper or unethical to further myself or my career. The things I've achieved, I've achieved on the merits of doing a good job. I've no family connections, no wealth. I didn't end up getting appointed to the jobs I did because I knew the right people. I got appointed because I work very hard. And if I never hold another public office in my life, I can look back on this public office and say, "I did a really good job. My son could be proud of me." ■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THE LAST ANGRY MAN

LAWYER ANDREW VACHSS TAKES TO NOVELS TO FIGHT CHILD ABUSE

BY ERIC POOLEY

"THE STREET HASN'T turned over yet," says Andrew Vachss at dusk, moving through a clutch of men outside a West 42nd Street porn house. "It's split now between people who work and people who prey. Wait an hour—that'll change."

Vachss looks like one of the predators. His face is handsome but battered—hard angles held together by muscles taut as piano wire. His right eye is hidden behind a black patch. He passes a store with painted-over windows that offers books, magazines, marital aids, private video booths. "Go in and ask if they have any chicken," he says, "and they'll know what you mean. But they won't sell unless you convince them you're not a cop."

Vachss's voice is flat, matter-of-fact. His left eye looks angry. He isn't thrill-seeking here, and he leaves the store behind; he knows what's inside. Pick up one of his acclaimed novels—*Flood*, from 1985, or *Strega*, his latest—and his private-eye hero, Burke, throws it right in your face:

> I went into the first door I came to, checked the fat guy sitting at a register by the opening, and saw row after row of sterile-looking aisles.... I made two circuits before I found the back section marked *Adults Only*. Maybe the boss had a sense of irony—it had nothing but pictures of kids, books about kids, and magazines with kids. Nice stuff—everything from naked kids romping in the sun to a little boy with his hands and legs hog-tied behind him being double-sodomized.

If it shocks, it's meant to. In Vachss's fiction, the hard-boiled private eye enters the ugly, real world of child abuse. Because Vachss, 44, isn't a novelist who visits Times Square to soak up atmosphere for his books. He's a "law guardian," paid by the state to represent abused children, and he's the only New York lawyer who devotes his entire practice to this cause. It's an advocacy and an obsession, a bitter, endless war against the "maggots," as he says, who feast on children. It might bring him to a Times Square fast-food joint where a twelve-year-old boy is turning tricks, or to Port Authority Bus Terminal to meet an arriving runaway before the pimps do.

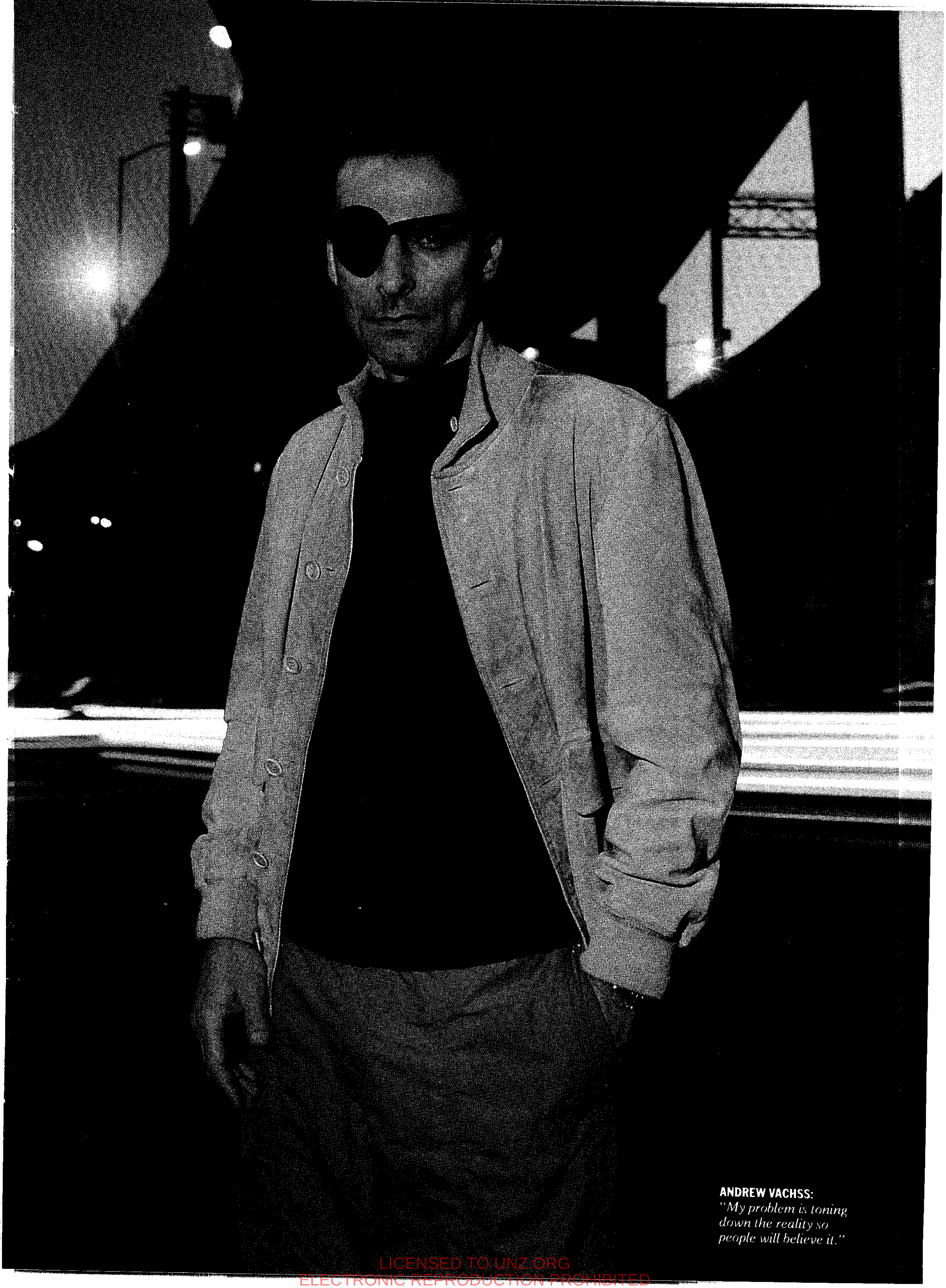
CHILD ABUSE, OF COURSE, isn't confined to Times Square, and most of Vachss's battles are fought in the closed hearing rooms of family court, where many of the city's slimiest stories are told. Vachss gets up at five every morning and goes to work in a one-room office with an elaborate computer system. His day doesn't so much end as get put on hold for a few hours late at night. He has no children (only a 110-pound Rottweiler), and lives in a heavily fortified house somewhere in Queens with his wife, Alice, chief of the Queens district attorney's Special Victims Bureau, which prosecutes tough-to-prove cases of rape and abuse.

Vachss chain-smokes and does not drink. Aside from racetracks and blues music, his only release from the frustrations of court—prosecutors who won't go after tough cases, social workers reluctant to nail an abusive father and break up the "family unit"—are the books he's been writing about a man who treats abusers to a swifter, surer justice than courtrooms can provide.

He began the first one in 1983, largely because abused kids can't pay their protectors. (His only big scores come in occasional civil suits, such as a case he won against the Fresh Air Fund, the group that sends underprivileged children to spend the summer with rural families—and unwittingly sent one to a den of abuse.) Money was tight, so he decided to supplement his income—and educate the public—with a novel. For two years, he jotted bits of plot, character, and dialogue onto three-by-five cards and dropped them into a box. When the box was full, he wrote *Flood*.

Burke, the hero, is a state-raised ex-con of implacable honor and extreme paranoia, a lover of blues and attack dogs who has made himself almost invisible, thanks to a phony junkyard job that satisfies the

PHOTOGRAPH BY JAMES HAMILTON



ANDREW VACHSS:
"My problem is toning down the reality so people will believe it."

WRITER: *"If people read my stuff as just a vigilante trip, they're missing the point. I want them to be mad at the maggots, but I also want them to learn—to see how a pedophile packages himself."*

IRS, and a smoke screen of false addresses, electronically diverted telephones, and fake identities that keeps the world at bay. Which leaves him free to create major problems for child molesters.

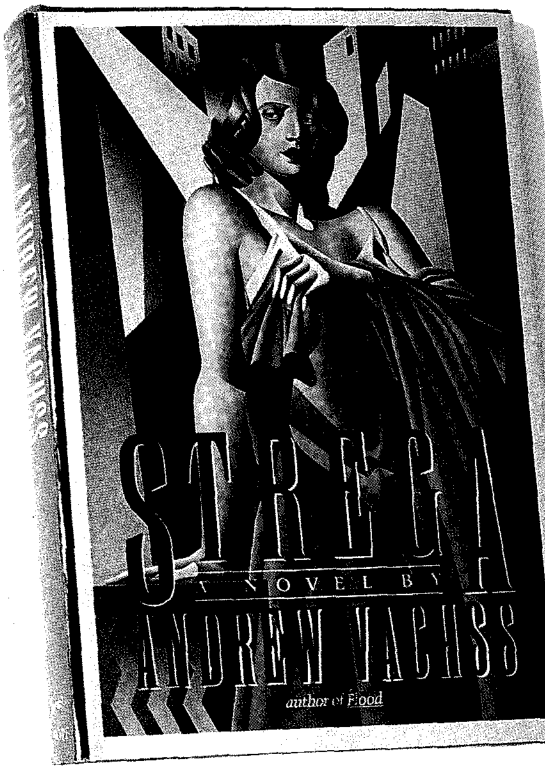
Burke helps a small blonde martial artist named Flood find the baby-rapist who killed her best friend's child (and went free because he's an informer). With a band of fiercely loyal friends—a transsexual hooker, a deaf-mute Mongol warlord—he stalks his prey through an underworld populated by pimps (Burke stuffs one into a garbage bag), gunrunners, and a snuff-film baron who tortures Burke for fun.

One editor wanted Vachss to turn Burke into a yuppie; an agent felt the book was incomplete without a global CIA conspiracy. Finally, Donald I. Fine, the former head of Arbor House, bought it for his own company for just $5,000. When *Flood* came out, the praise was strong—"a white-knuckle read, a red-eye flight to hell"—and the book sold 35,000 hardcover copies. The paperback rights went for $165,000, and 283,000 paperback copies have since been sold. Agent Mort Janklow took Vachss on. Robert Gottlieb, then editor-in-chief of Alfred A. Knopf, heard about Vachss, and asked Janklow about a second book. He gave Vachss a $175,000 advance for *Strega*, and edited it himself. Some were surprised that Gottlieb was interested in a mere crime novel.

"Remember, Knopf published James M. Cain, Chandler, and Hammett in their primes," says Gottlieb, now editor of *The New Yorker*. "In my twenty years at Knopf, I didn't want to clutter the list with second-level genre novels. I brought in Le Carré and Deighton; Andrew's was the next strong, individual voice. It will take a few books, and then I think he will find a very large audience. Of course, there will always be people appalled by the violence."

IN THE NEW BOOK, A MAFIA PRINCESS named Strega (Italian for "witch") asks Burke to defuse the freak who's threatening her daughter, and by page 17 a thighbone has been snapped, an arm ruined, and a hand very nearly chopped off. But as the book settles into its main plot—Burke's search for a Polaroid piece of kiddie porn—Vachss presents not only the seamy stuff (a boy prostitute, a rich pedophile proud of his role as "mentor" to young boys) but also the ways social workers try to heal the damaged children. In a moving "validation" interview, for example, an abused little girl uses anatomically correct dolls to show what happened to her, and then rips the daddy doll to pieces.

Again, the reviews have been wildly enthusiastic. But something bothers Vachss. The Washington *Post*'s rave, for example, was by the man who wrote two novels about a character called Rambo.



SWIFT JUSTICE: *A release from the frustrations of family court.*

"People think I'm the Rambo of child abuse," says Vachss. "If they read my stuff as just a vigilante trip, they're missing the point. I want them to be mad at the maggots, but I also want them to learn—to see how a validation works, how a pedophile packages himself."

But when a lawyer writes about a form of justice that isn't faintly legal, isn't there a measure of wish fulfillment at work? "I never considered that," says Vachss. "I've tried to keep my books tight within the realm of what actually can happen." He describes a few child abusers who weren't convicted but later met cruel ends, proving that "there is retribution in the world, sometimes. For me, it comes if you work hard enough and stay on the case, and a guy who's raped his kids and walked out of court smiling finally takes a fall."

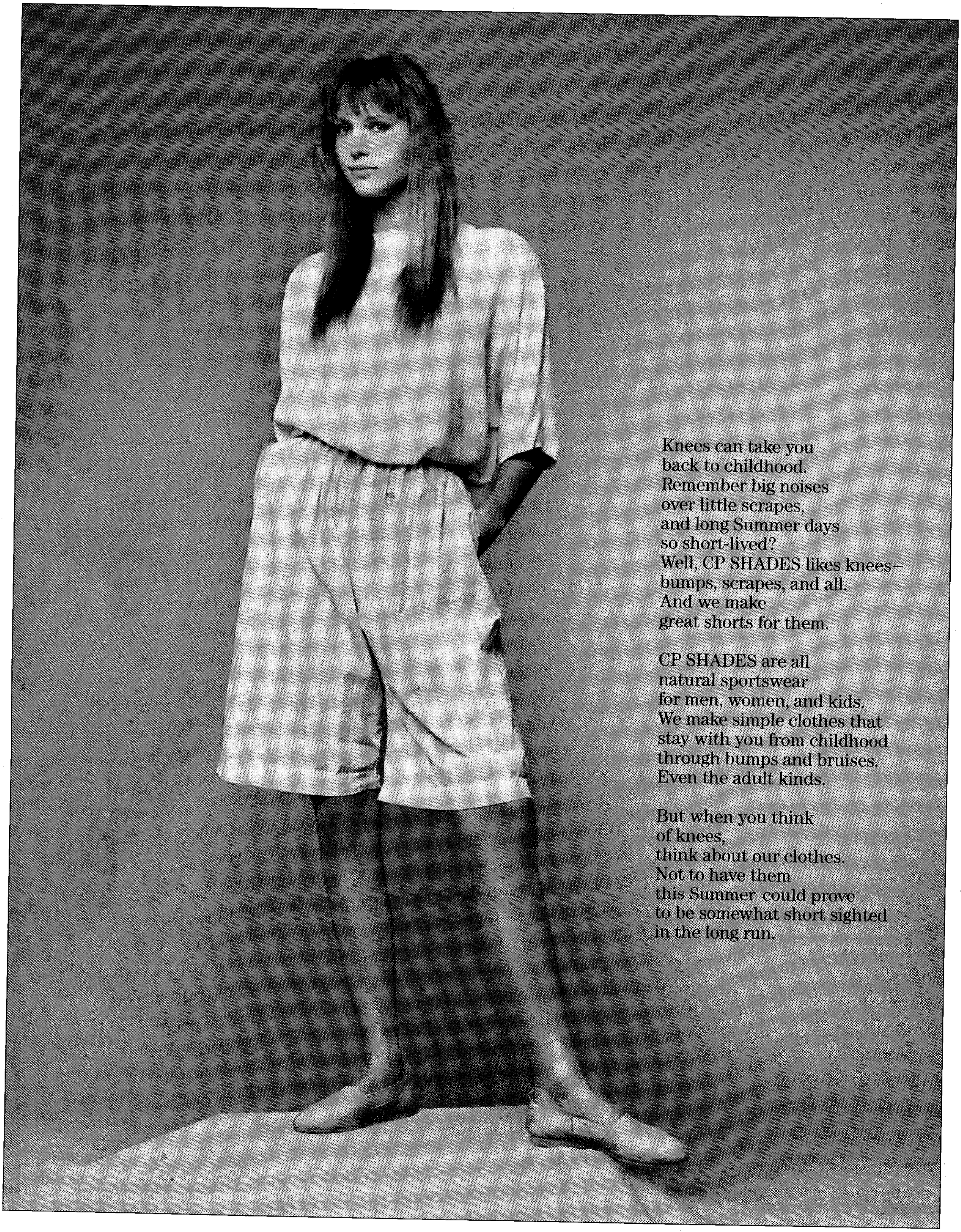
LONG BEFORE VACHSS ever thought up the character of Burke, he had created one that's even more driven and memorable—Andrew Vachss. He's a truck driver's son who grew up on the lower West Side twenty years before there was a SoHo, survived some scrapes with the law, and lost the use of an eye when he was hit in the face with a chain under circumstances he says he can't recall. He's a man who dropped into and out of Western Reserve University in the early sixties, married, finished school, divorced, and then became a public-health investigator who tracked the spread of syphilis (and found babies dying of it). He went to the Biafran war zone in 1969 to find out what was happening to relief money. He caught malaria, dropped to 90 pounds, and was half dead when "two little nuns threw me onto a plane like a sack of garbage, then went back into the jungle."

Though Vachss took part in many of the progressive causes of the early seventies—Saul Alinsky's community-organizing outfit in Chicago, an advocacy group in the Indiana steel towns, a community-service program for migrants in north Chicago—he managed to hang onto a tough, almost right-wing image. In his thirties, he went to Boston and became the director of an experimental maximum-security facility for "aggressive-violent" juvenile offenders (and took a two-by-four across the face in a prison uprising). The facility—Andros II—was stern and successful in its dealings with juvenile offenders. One of the people drawn to it was a law student who worked for Vachss there and eventually became his wife.

"I was attracted to Andrew because he was effective," says Alice Vachss. "In those days, there was a lot of talk about doing things. He was the only one I saw who was actually getting something done."

Finally, Vachss attended the New England School of Law, in Boston. He be-

Photograph by David Kelley.



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LAWYER: *"I'm not concerned with his style," says one judge. "He could easily walk away in frustration from this flawed system—it's nice to see someone with integrity and ability staying with it."*

came a lawyer who defended street kids but hated "the stereotype people have of some longhaired jerk running around smoking dope and saying there's no such thing as a bad boy."

"He doesn't trust part-time liberals, people who don't have scar tissue," says his friend Jim Procter, a midwestern labor reporter. "He likes people who stand up—for their friends, for what they think is right."

IN 1976, THE YEAR VACHSS STARTED his juvenile-defense law practice, only 6,000 child-sexual-abuse cases were confirmed nationwide. But he worked with juvenile offenders, and knew that many had been abused as children. "Torture a kid," he says, "and you stop him from feeling anyone's pain but his own. Eventually, he'll hit back, at someone else, and when he's locked up, it's like a breeder reactor—prison turns him into nuclear waste, and it's too late."

So he shifted his attention "from the poison flower to its root," from young criminals to abused youngsters. He spent more and more of his time as a law guardian. Though the job demands great expertise, many law guardians are inexperienced types scrambling for work—some treat abuse cases like real-estate closings. In a 1984 State Bar Association study, 4 percent were deemed effective. Vachss, by all accounts, is an exception—a crusader and an expert, not in it for money, who writes articles and delivers speeches around the country to help increase awareness (confirmed abuse cases rose to 113,000 in 1985). He does it all in a blunt, confrontational style that some lawyers—especially defeated opponents—see as grandstanding.

"I've heard him called a wild Indian," says one opposition lawyer. "He's a loose cannon," says another. "He's a fierce advocate," says family-court judge Adrienne Hofmann Scancarelli, "and I'm not concerned with his style. He's a high-quality attorney, and he makes me a better judge. He could easily walk away in frustration and desperation from a flawed system—it's nice to see someone with integrity and ability staying with it."

Vachss demolishes witnesses in cross-examination, and at least one judge has admonished him for being too threatening in questioning. Demonstrating a beating in court, he dislocated his hand. Another time, he goaded a kung fu-master child abuser on the witness stand.

"Would you attack me?" Vachss asked.

"No, you are a man," said the witness, meaning that Vachss carried himself well.

"Oh, that's right," said Vachss. "You only attack little kids." The guy lunged out of the witness-box at Vachss.

THE FIRST TIME I INTERviewed one little girl," says Vachss, "I didn't know what I was doing. I asked her to sit on my lap, and she said sure. Then she grabbed my genitals. I pulled her away, and she said, 'All daddies like that.' She got upset—here she was being nice to me. I saw red dots in front of my eyes. I can't describe my feelings. But there's nothing anyone could say now that could make me even blink."

Vachss is sitting behind the desk in his downtown hideout. He has his name on the door of a midtown firm, Gamliel & Gendelman, and sometimes meets clients there, but this is where he gets his work done—no secretary, a single room outfitted with a powerful computer on which he follows every abuse case he hears about. He checks new names and descriptions against the file, looking for repeat offenders and patterns of abuse. He keeps track of the psychiatrists, judges, and social workers, rating their performances in court.

Get Vachss talking—it isn't hard—and he pours out a stream of sad, astonishing stories, each weird tale topping the last. He speaks quickly, in a tough New York voice, and he doesn't seem aware of how bizarre the stories are. He's been at this so long that he seems lost inside it.

"Kids can adapt to anything," he says. "That's scary. The scariest case I've ever seen was in Biafra. I was in a bomb shelter—bombs exploding, a terrible way to die. I ran outside, sat down, and this little boy sat next to me, maybe 9 years old, with the eyes of a 90-year-old. He tugged at my sleeve, said, 'Mister, the bombs can't see you.' I said, 'What?' He said, 'You run, the bomb hits you. You sit here, the bomb hits you. Do you have a cigarette for me?' This was one burned-out kid. I've seen the same eyes on kids in South Bronx street gangs. The same eyes on abused kids.

"I've seen two-and-a-half-year-old, sexually trained human beings. It would gag a maggot. That tiny child who already knows that the way to avoid pain is to provide sex has almost no chance of growing up and being a human being. You do psychiatric autopsies on some of these kids. A sixteen-year-old who sets fires because the flames make him sexually excited—no chance. Because the idea of rehabilitation is bullshit. It means a return to a former state, and with these kids there's nothing to return to. To have a chance, you have to get them in time.

"A fifteen-year-old stabbed a man in the chest just for the experience. He had three father figures—father, stepfather, and mom's boyfriend—and all had been in prison. If this kid went to prison, in ten years he'd be a highly skilled sociopath. The judge took a chance on a youth facility—secure, but not a prison. The kid's out and hasn't been arrested. He's not a computer programmer, but he's nonviolent.

"The most frightening human being I've ever met was also my first encounter with multiple-personality syndrome—the most bizarre response to child abuse," Vachss says. "A woman had been tortured as a child, and she had four personalities. In one, she tortured her kids, snapped a cop's arm like a matchstick, put her fist through a computer screen. In another, she was a cowering, semi-retarded person. Until I figured out what it was and got an expert to interview her, we didn't know that another of her personalities wrote poetry."

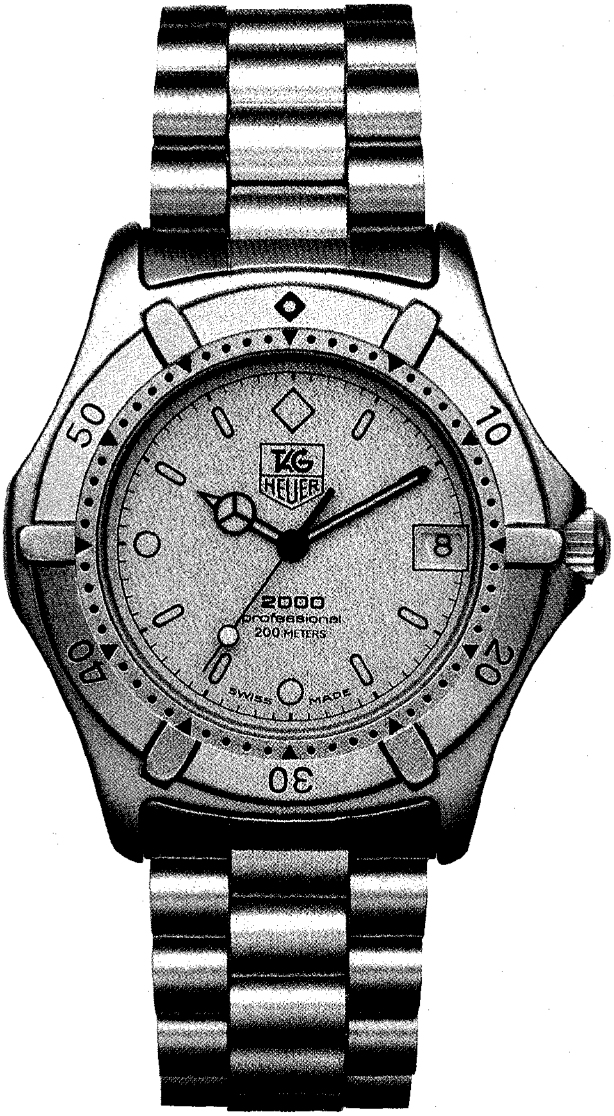
VACHSS WAS REPRESENTING the woman's children, but he saw that she was a victim, too—which might surprise those who take him for the "Rambo of child abuse." The judge accepted Vachss's argument, sent the woman to the country's only secure treatment program for multiple-personality syndrome (a place Vachss found), and, in her decision, wrote that without Vachss's "imaginative and conscientious handling . . . the future of [the woman] and her children might have been entirely without hope."

"People read my books and say, 'How can you make up such stuff?' " says Vachss. "But my problem is toning down the reality so people will believe it."

The phone rings. It's a judge who once admonished Vachss for threatening a witness, returning his call. "Hey, judge, remember your pal?" says Vachss, mentioning a man whose children were taken away because he repeatedly abused them. "He just got popped for molesting two kids." Vachss hangs up.

"I like to let 'em know I'm never sleeping," he says. "I'm always awake and working." ▬

Work Time
Play Time
Beach Time
Ski Time
Show Time
Big Time
Dive Time
On Time
Party Time
Dinner Time
Day Time
Night Time
Good Time
Your Time
Any Time
TAG-HEUER TIME



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Uni-directional turning bezel.
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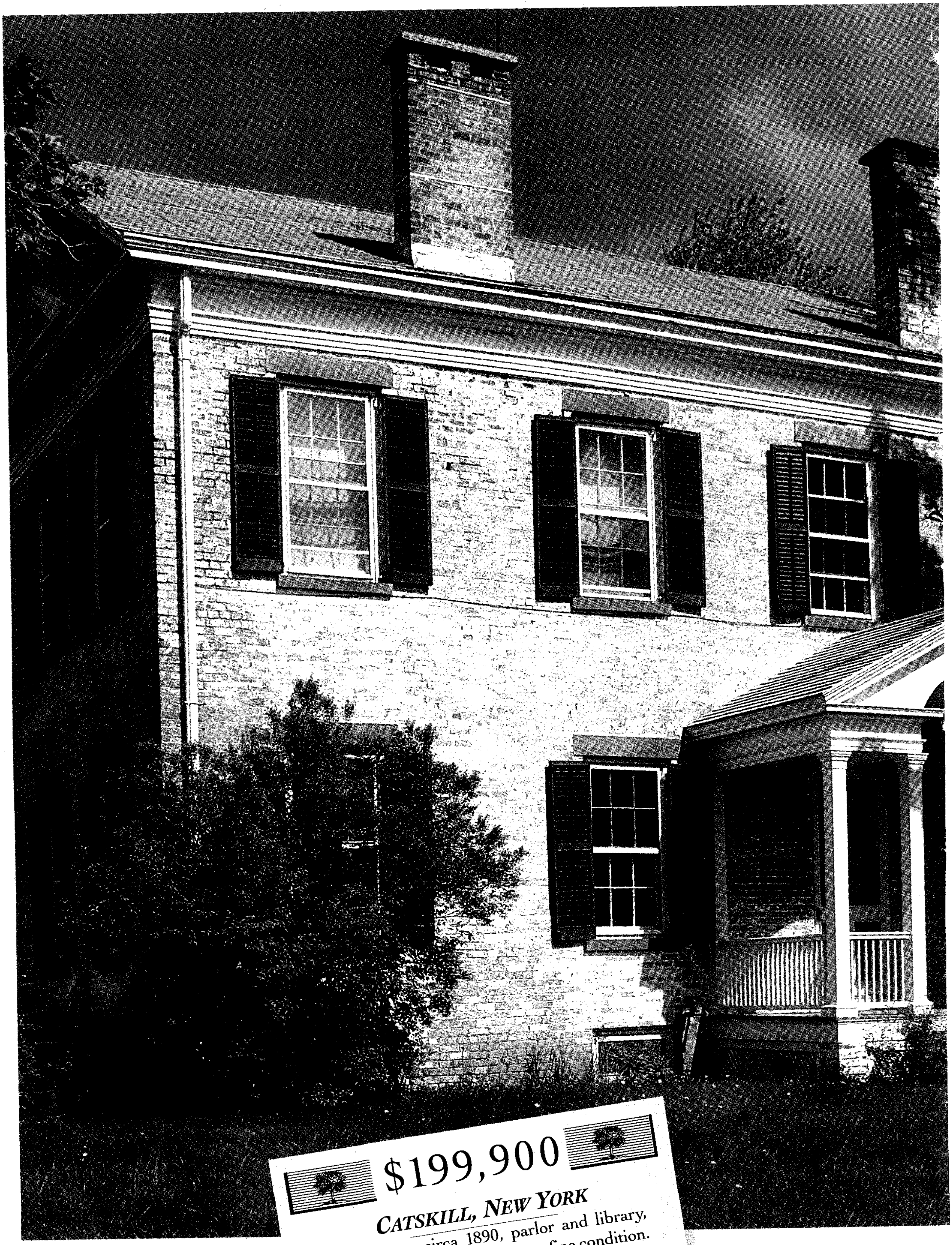
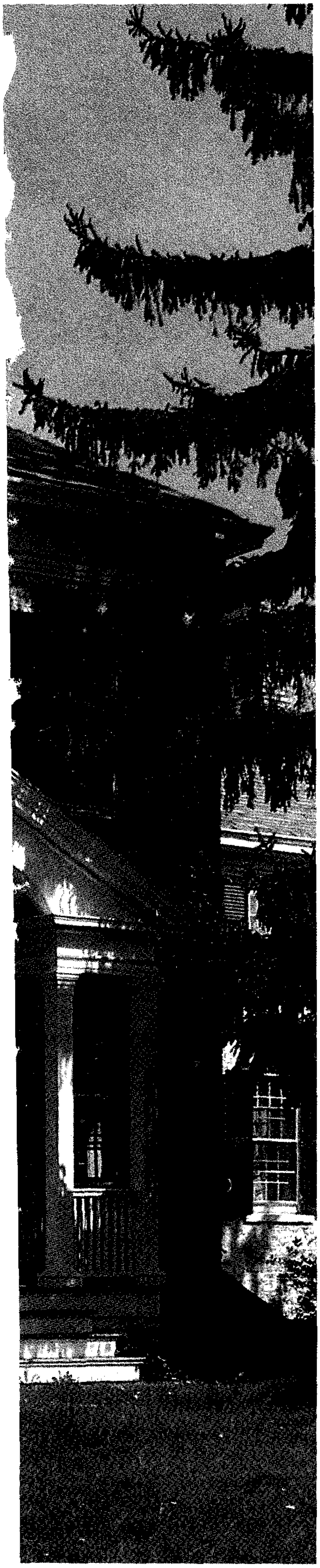
Pennsylvania: Ardmore: Wayne Jewelers; Philadelphia: Sydney Rosen Jewelers, Watches Unlimited; Scranton: Boccardo Jewelers.



$199,900

CATSKILL, NEW YORK

Nine rooms, circa 1890, parlor and library, eat-in kitchen, many fireplaces, fine condition.



BUY THE BELOVED COUNTRY

Finding an Affordable Retreat

BY MICHAEL W. ROBBINS

THE WORD IS OUT: NEW YORKers in search of a country house will travel for hours, and pay handsome prices, for nearly any old building that is within sight of some trees—and it doesn't even have to be on the water or in the mountains.

In 1979, when I wrote *New York* Magazine's first country-house article, bargains could be found in nearly every area within a four-hour drive of Manhattan (except, of course, in the Hamptons, the Litchfield Hills, the Berkshires, and at the Jersey shore). Back then, villagers in eastern Pennsylvania and upstate New York found the very idea of a weekend house all but incomprehensible.

No more. They've turned savvy. Regions that were for generations the exclusive turf of seriously rural types—the ones who never wash their pickup trucks, who eat breakfast at Dunkin' Donuts, and who are licensed to kill the kind of furry creatures you've seen only in Disney films—are gentrifying. Accordingly, the price of everything—especially real estate—is going up.

That doesn't mean it's impossible to find an appealing house in the country these days. It just means you won't happen upon the kinds of bargains I found eight years ago—frame Victorians with high ceilings, pine floors, porches, and gingerbread, set on an acre of grass and garden, selling for less than $35,000. You're no more likely to get deals like that than you are to come across a Porsche speedster in the barn of some bumpkin who'll let you have it for $500. Prices have risen to the point where nearly any house within striking distance of Manhattan looks like a bargain if it goes for $100,000 or less.

What are escape-minded New Yorkers looking for? Something secluded but not too far away, and not too pricey. Say a 100-year-old farmhouse with porches, a fireplace, maybe ten acres of woods, and a little barn. It doesn't have to be in perfect shape, of course, but it shouldn't need anything as major as a roof. Such places do exist (though they'll be expensive), along with a surprisingly rich variety of other types of country houses and land, in case you'd like to raise your own place. Here's where—and how—to look for your country retreat.

PHOTOGRAPHED BY TED HARDIN

If you intend to do your traveling by train, bus, or airplane, your search for a rural place will be heavily influenced by travel facilities and schedules. If you are driving, approximately 150 miles—about a three-hour trip—is a reasonable limit. (Driving time varies with the season, the time of day, the weather, and the traffic: On some weekend evenings, you'll spend an hour just passing through one of the tunnels or getting over the Tappan Zee Bridge.) Be realistic about how much travel time you can stand. If you've been going skiing in Vermont for years and are comfortable with longish weekend drive times, fine. But a trip of over three hours usually means at least one stop for gas, coffee, or the rest room, and that just prolongs the drive. You'd be wise to stick with a three-hour limit.

To identify your search area, get a good map and a compass (the type that holds a pencil, not the type that points roughly north) and draw a circle with a 150-mile radius around midtown. That circle should touch Pittsfield, Massachusetts; Roscoe, New York; Mystic or Windsor, Connecticut; Atlantic City, New Jersey; Wilmington, Delaware; Scranton, Hazleton, and Reading, Pennsylvania; and all of Long Island. That's a lot of territory, since most of New Jersey and Connecticut is included.

The circle takes in some of the most expensive real estate in America, although I ignored those areas—especially along the shores—favored by tennis pros and CEOs who can buy anything they like. To sample the market, I drove around eight counties in five states, all of them about three hours by car (well, all right, Rhode Island is pushing it); together they offered varieties of terrain, architecture, neighborhood, economic status, elevation, and recreation. Although not searching exclusively for bedrock prices this time, I did choose counties where some bargains may still be found.

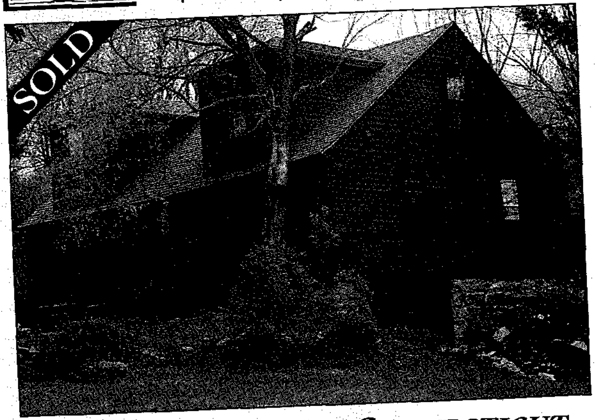
In eastern Connecticut and western Rhode Island, I looked for a range of older houses in town and country, especially houses with some historical and regional character. In the northeast corner of Pennsylvania, I sought bargains that did not require impossible amounts of renovation work. In the Delaware River valley, I looked at higher-priced houses. In Greene County, New York, I looked for solid buys in various kinds of locations.

If your country pleasures are general—reading in a hammock, walking down the middle of a lane, drinking on your porch, cultivating beefsteak tomatoes and basil—you can cast a wide net. Your house could be nearly anywhere (so long as it has a commodious kitchen; over the years, we've found we spend an inordinate time cooking and eating).

Unless you get very lucky and come across a house that is for sale "by owner" or by word of mouth, you will have to deal with a local real-estate agent. Here are some of the things you should know:

First, select an agent who's been in business in your target area a long time; that way, he or she will know the territory, where the houses are, and the values. When you identify one who speaks your language and appears to understand what you are seeking, stay with him or her. But don't form much of a relationship until you're serious about buying. When you're just looking, say so. When you're ready to make a buy, say that. And mean it. Otherwise, the agent will quickly conclude that you're wasting his time. There is buyer competition for the really good country houses, and you want to have a competent broker who will phone you first when he learns of what may be the right house. Rob Jones, a veteran real-estate broker in Hawley, Pennsylvania, says, "I'll look hard for you. I know it's a long drive from the city, so I won't call unless I think it's the right house for you. So when I do call, you come up."

$89,900



WINDHAM COUNTY, CONNECTICUT

Carefully redone 1750s Cape Cod, three bedrooms, 1,400 square feet, on a 1.4-acre plot.

The size of the real-estate agency doesn't matter much (as long as you talk to the person who knows the territory), but it does help if the agents are involved with the local multiple-listing service.

Do you prefer town or country? If you don't want to see or hear another living soul, only the cabin deep in the woods or the lone old farmhouse at the end of the dirt road will do. But water supply and waste disposal can be problems for the owner of a house in the country. Wells have been known to dry up. Cesspools and septic tanks are generally not as dependable as town sewage systems, and may require periodic maintenance. Disposing of trash can sometimes be more of a problem in the country than in a town.

A true country house may not always be accessible. More than one couple I know bought a dirt-road farm only to find that if they did not also buy a four-wheel-drive vehicle of heroic proportions, they could not get to their house through the mud or snow.

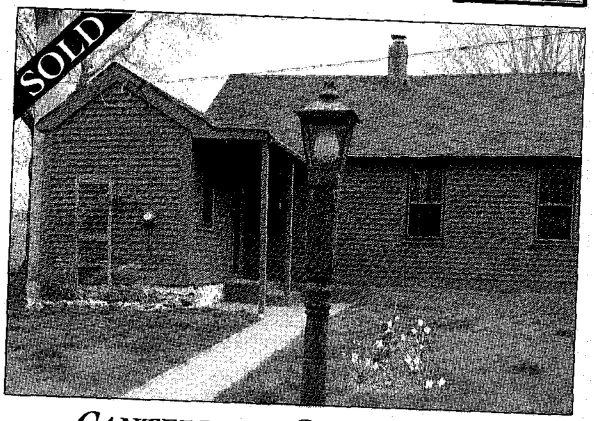
A really remote location may not guarantee you the peace and quiet you seek, either. Deer hunters and snowmobilers frequently use everyone's property, whether the owners like it or not. To buy that remoteness, you may end up buying more property than you want—or can maintain or pay taxes on.

Finally, you may not be able to secure a true country house sufficiently against vandalism, burglary, or destruction by fire before the local volunteer fire department can get to it. True, crime is less of a problem in rural areas, but small, annoying crimes—like children breaking in—are not unusual. One prudent strategy is never to leave anything of value in your country house—no stereo, camera, bicycle, chain saw. But that constraint, like the Monday-through-Friday worry about whether the place is okay, could undercut your whole country-house experience. One partial solution is to buy an electronic house monitor that can keep track of temperatures, power supply, smoke, and loud noises, and can telephone you in the event of trouble; our monitor has saved the house from destruction several times.

With a house in a village, you can probably do nearly everything you could do in isolation. But you'll have neighbors to keep an eye on the place in your absence and otherwise do neighborly things like catch a UPS delivery, report strange activities, lend you their snowblower, be there with jumper cables, and offer keen advice on gardening procedures. Also, if you're in a town, the township or county will probably see to it that the roads are cleared of snow. And you may be able to walk to buy a paper or a quart of milk.

But a village house does have drawbacks. Your neighbors may not be your kind of people (and vice versa), and you have to find ways to get along with them. That may mean ignoring their quaint habits: hammering at dawn on Sunday, parking pickup trucks in the front yard, shotgunning varmints in their garden, maintaining a shedful of vocal hounds, burning trash upwind of you. Still, if you can accept their ways and keep your place looking neat, your neighbors will probably accept you.

$81,000



CANTERBURY, CONNECTICUT

Converted 1830s schoolhouse, meticulously restored, one bedroom, on half-acre.

LOOK AT A GREAT MANY HOUSES. For some reason, looking at houses is an emotional experience, and if you don't do it often, you may be too excited to notice some of the subtler signs of value or trouble. Look until you can appraise, at a glance, the signs of termites, rotted footings, and inadequate electrical supply.

Veteran house-lookers carry a flashlight (to peer into basements, attics, etc.); a notebook for recording dimensions and sketching floor plans; a tape measure (how else to determine if your water bed will fit the master bedroom?); a Polaroid camera, for at least one shot outside and inside each house—you'll be surprised what you forget after you've looked at seven houses in one weekend; and a pocket knife for a few discreet probes of suspect beams. You'll want to check the following essentials:

ROOF. How old is it? Does it leak? It's probably asphalt shingle, and if it looks rough and ripply and has curled up or is missing shingles, beware. All roofs are expensive. Slate and tile are more durable than asphalt shingle but are very expensive to repair or replace. Go to the attic and look upward for daylight. Also, watch for any signs of water damage.

STRUCTURE. Does the building stand up straight? Outside and inside, look for new cracks, repeatedly patched cracks, or new distortions. Some out-of-plumb lines are to be expected in an old house, and indeed may be a harmless part of its charm; old houses have probably settled all they're going to settle, unless there's cause for continuing movement, like a nearby vigorous creek. But check for cracks that have appeared since the walls were painted or the storm windows installed. For $200, a local building contractor will give you a report.

WATER. Where does it come from? What does it look and smell like? Can you drink it? If there's a well, how deep is it, and how old? Ask for test results. How is it pumped? Turn on the taps in the kitchen and bathroom, flush the toilet, try the shower. How is the water heated? Is there a tank? How big? Are the pipes iron (old) or copper (new)? Plumbing is often cheaper in the country than in the city, but it's still expensive.

SEWAGE AND WASTE WATER. Where do they go? What will you be getting—a cesspool, a septic tank, or a linkup to the town sewage system? If you'll be getting either of the first two, find out where they are (hint: The grass is always greenest over the cesspool). And find out what the local law requires and whether the house in question meets those requirements.

ELECTRICITY. Find out how much power the house has: Those glass-enclosed meters often state whether it's 60-amp or 100-amp or 200-amp service. It shouldn't be less than 60. Go to the basement and look at the exposed wiring. If it looks like something the Smithsonian might be interested in, with porcelain posts and festoons of fabric insulation hanging off the wires, be warned. Fire is a possibility and expensive rewiring a certainty. Also, beware of aluminum wiring. It was in wide use for a short period—and it was a bad idea; it's a fire hazard. Check the number of outlets per room. If there's only one outlet plus a ceiling fixture, you're probably looking at primitive wiring.

HEAT. Find out where the heat comes from. Is it hot air, hot water, or steam? Is it fueled by wood, oil, natural gas, or electricity? If it's the last, leave the premises; you won't be able to afford to heat the place. Turn the heat on (if the owner or agent refuses to allow that, it's not a good sign). Is it noisy, smelly? How quickly does the heat make itself felt? How old is the system? Go to the basement (or wherever the furnace is) and take a look while it's running. Generally, the bigger the furnace, the older the furnace, and the ones that look like nightmares from your childhood and fill the basement with mighty roars are probably converted coal burners and not efficient.

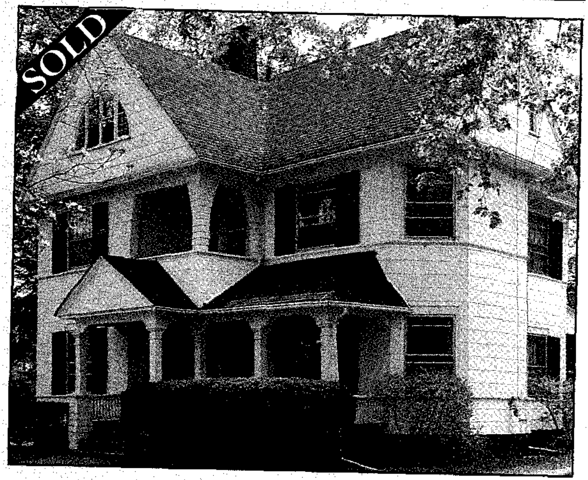
INSULATION. If you plan to use a weekend house year-round, check for insulation in the attic, in the walls, and between floors. Many old houses are innocent of insulation and will be very costly to keep warm. Storm windows and storm doors help, too. Lack of insulation is not sufficient reason to pass up a good house, but you should factor in thousands of dollars to get the place insulated.

NEIGHBORHOOD. Even if the immediate surroundings look bucolic enough, circle around and take a good look, preferably at different times of the day and night, and on different days of the week. You don't want to discover too late that you're downwind from a rendering plant, a nuclear generator, a pork ranch—or just around the corner from a quarry, a fire department, or the township's rowdiest tavern.

If the place passes all these tests—plus a radon test—go ahead, buy. If the house has had a radon test, ask for the results. If it hasn't, the Environmental Protection Agency pamphlets *A Citizen's Guide to Radon* and *Radon Reduction Methods* explain how to get a test and have it evaluated; it's not expensive or complicated. The pamphlets are available from EPA Region 2, 26 Federal Plaza, New York, New York 10278 (264-2515).

You may need to finance some of the purchase price of the house. That means dealing with a bank other than your usual bank in the city. These days, though, it doesn't mean you are stuck with the local First State Bank of Hooverville and its high interest rates; banks and savings institutions in the state where your country house is located may offer mortgage loans well beyond the local community where these institutions are situated; buyers in Wayne County, Pennsylvania, are finding they can get favorable terms on a mortgage from some savings-and-loan institutions all the way down in York County. Ask your real-estate agent

$123,500



NORWICH, CONNECTICUT

Four bedrooms, gorgeous woodwork and paneling, four fireplaces, den, big kitchen.

to recommend some good sources of financing.

EASTERN
Connecticut
WESTERN
Rhode Island

THIS IS THE NEW ENGLAND OF the saltboxes, the classic white farmhouses, the town greens with white-steepled churches, the really old houses in mill villages, the stone fences dark in the reforested fields, the onetime fishing and whaling ports that have been turned into yacht harbors.

Much of this area was settled in the mid-1600s, and has had a rather stable farm-mill-seafaring economy since then. A long period of economic stagnation appears to have ended; Connecticut now has the nation's highest per capita income and one of its lowest unemployment rates. Thus, while this area is affordable now, real-estate prices are climbing as even long-depressed towns like Norwich share in the general uplift. A top-quality Victorian-era house in one of the most scenic villages—Windham Center—sold for $97,000 eight months ago, then sold again in March for $140,000.

There are some excellent and quite sophisticated towns and villages (among them Stonington, Mystic, and Watch Hill) along the coast, though houses within sight or walking distance of the water are—as they are elsewhere—prohibitively expensive; in Watch Hill, houses with coastal views average $1 million. There are good harbors and good beaches—especially the broad white sands of Misquamicut Beach in Rhode Island, one of the biggest and best in the Northeast. And there are cultural attractions—museums and galleries.

Inland, this is hilly country, and the country lanes, fields, and churches have a time-mellowed look. There are ponds, woods, and parks. And though the really rural areas feel quite remote, a short drive will take you to a town with restaurants and newspapers. (This is one area where you may be able to take public transportation to your weekend retreat; New York–Boston Amtrak trains stop along this coast.)

And, best of all, this region has—of all the comparatively affordable areas we checked—the largest stock of houses with real historic and architectural character; they're the right ages, built during times of prosperity, so whether they're country or village houses, they show some style. Since I knew that coastal houses were very expensive, I looked inland for good buys.

THE BIGGEST TOWNS IN THIS area are New London, Groton, and Norwich, all on the Thames River. I spent the most time looking in Norwich—a once-moribund mill town that is now turning around—which has a remarkable neighborhood of true Colonial and handsome Victorian-era houses, at good prices; among the towns, I found that Westerly had many good buys. Other promising places (in Rhode Island) are in and around Ashaway, Hopkinton, Hope Valley (all outside the three-hour perimeter); and (in Connecticut) Baltic, North Franklin, Scotland, Lebanon, the Windhams (North, South, and Center), Canterbury and Chaplin (both outside the three-hour limit also), Old Mystic, and Colchester. When I was looking—in March—no houses were for sale in either Lebanon or Chaplin, but I suggest that retreat-seekers check on those villages again and again.

SOURCES OF INFORMATION. See the New London *Day,* the Narragansett *Times,* the Rhode Island *Pendulum,* the Hartford *Courant,* the Norwich *Bulletin,* and the Westerly *Sun.*

Real-estate rosters for this region are *The Real Estate Book of Southeastern Connecticut,* which has color photographs (Network Publications; call 800-841-3401), and *Showcase of Homes,* published in a black-and-white, comic-book format (Ad Graphics, Inc., of East Lyme, Connecticut; call 203-739-4627). At the end of this month, the Connecticut Department of Economic Development will be able to provide, free, a good map—the state's official transportation-recreation map (call 203-566-3948). A more detailed map, showing every road and street, is Arrow's map of the Mystic, Stonington, and Westerly area; you can buy it at most big newsstands for $2.50.

HELPFUL REAL-ESTATE AGENTS. For each of the five areas I researched, I've included the names of agents who seemed especially knowledgeable. I could work with only a few; there are, no doubt, many other highly competent real-estate people in these communities (those I did work with were recommended by local sources). Many of the houses described in this article—chosen because they were representative of houses in their locality—were listed by other agents as well.

In Norwich, I found Mary Miskiewicz and Tom Burke at Mary Miskiewicz Real Estate (203-886-1457) extremely knowledgeable about the region.

Agents at the Boyer Agency, Inc. (which has offices all over the area), were savvy—especially Sandy DeVeau and Chant Clapham in the Westerly office (401-596-2067).

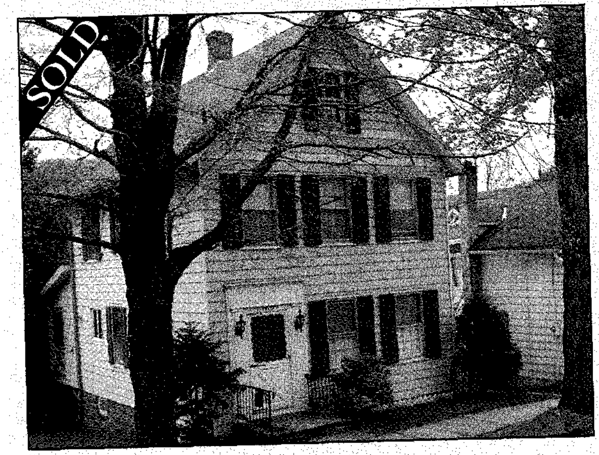
In Mansfield Center, Brenda Nichols-Gagne at Lawrence, Martin & Park Realtors (203-423-1634) was very helpful.

LAND AND PRICES. They vary enormously, depending, as always, on location, neighborhood, views, etc. But all agents agreed that prices are climbing rapidly. In the area between Norwich and Willimantic, land suitable for building is selling for at least $10,000 an acre.

QUICK LOOKS. Some houses spotted on a drive-by: In Westerly, Rhode Island, one of the enormous Greek Revival houses on one of the best old streets—Elm, which is close to the harbor—sold recently for $200,000.

In Canterbury, Connecticut, near the

$60,400



HONESDALE, PENNSYLVANIA

Three bedrooms, 70 years old, modern kitchen, improved plumbing, on quiet street.

little converted schoolhouse described below, a large, four-bedroom 1770s frame house on a wooded piece of property (1.8 acres) sold recently for $120,000.

In and around Norwich's Washington Street historic district, where many eighteenth-century houses surround a common green, a small three-bedroom house set against a hill recently sold for $89,000. A much larger (ten-room) house with more property has an asking price of $268,000.

ROUTES FROM NEW YORK. Go north on I-95, the Connecticut Turnpike; at Exit 76, either continue north on I-395 to the Norwich area or continue east on I-95 and take any of the exits from New London, Connecticut, to Hope Valley, Rhode Island.

YOU KNOW THAT YOU ARE looking at a good house when you feel the desire to move in immediately. That's how we felt in a big white 1876 house in Ashaway, Rhode Island. A three-floor, four-bedroom, clapboard-sided place with dark-green shutters, huge trees, a screened porch, and a lacy gazebo, it occupies a large corner lot across from a church in a hamlet so small that when you stroll it, you know you're out in the country. But it was only about five minutes from I-95 and about eight miles from Misquamicut Beach. It is billed as Victorian-era, but the style is frame Classic Revival.

Inside are many niceties: a handsome, modern kitchen, gleaming hardwood floors, bay windows; white woodwork, built-in bookcases; a fireplace in the living room; a fifteen-by-fifteen-foot parlor. Upstairs (reached by two staircases) are four bedrooms, no two quite alike. This house has an appearance so winning that it's hard to keep your wits and carefully check the structure and the utilities. The asking price is $157,000. Location: Broad Street, Ashaway, Rhode Island. Call Sandy DeVeau at the Boyer Agency.

CONVERSIONS MUST have some special charm for seekers of weekend houses: There's something particularly appealing about getting away to a place that's not like a regular house. We saw barn conversions, store conversions, and a church conversion or two, but one of the best was an 1830s schoolhouse on Lisbon Road in Canterbury, Connecticut. The red frame building has been restored (with quite modern plumbing, wiring, insulation, and an oil furnace) and rearranged; the large, bright living room retains the original tongue-and-groove wood ceiling; its wide-plank pine floors still bear the marks where the desks were screwed to the floor.

An addition holds the lone, pine-paneled bedroom—obviously, this is a weekend place for just one, or two close people. But there is also an ample kitchen, plus a mudroom (if you don't know what that is, you haven't spent many springtimes in New England) and a laundry room. It is on a good half-acre, lightly wooded, on a state road that does not appear to be heavily traveled. It has a small garage but no other outbuildings; most of us would wish for more room. But if a place this good were roomier, it would cost a lot more than the price it sold for: $81,000.

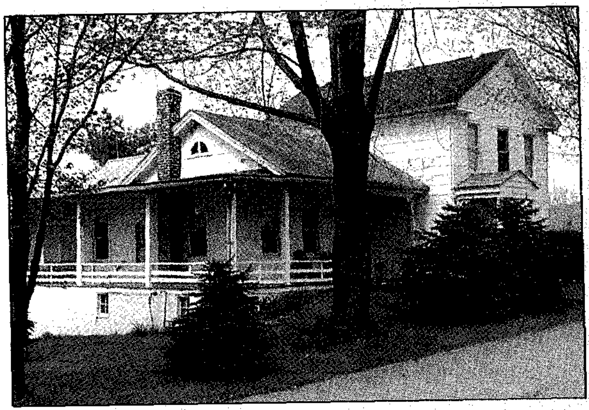
ANOTHER PLACE DEEP in the country—in the woods, in fact—is not quite a conversion, but a kind of rebuild: This 1750s Cape Cod in Scotland, Windham County, had been completely gutted by a fire in 1976. Inside, only the beams and sills are original, though the house has been carefully redone, with such touches as oak floors and two fireplaces, so it still has plenty of character. Some spaces have been reallocated, so there are now three bedrooms and a small laundry, and yet it is surprisingly spacious—about 1,400 square feet—for what seems, from outside, like a small cottage. But then, Cape Cods nearly always manage to look smaller than they really are.

Outside, the building is handsome and authentic-looking, with narrow, dark-brown-painted clapboards over a fieldstone foundation. It is on 1.4 sloping acres in a thickly wooded section, partially surrounded by town land, so there's scant chance that there'll be any intrusive neighboring development. It sold for $89,900.

A HOUSE IN A TOWN, ESPECIALLY A TOWN the size of Norwich, with industries and shopping centers and nearly 40,000 people, may strike many as an unsatisfactory choice for a weekend getaway. But if you find a house with space and privacy and good views, the in-town concept has plenty going for it, including, as set forth above, city water and sewers and fire and police protection. I bought a house in a town, with neighbors on either side, and I've never been sorry about it. So I looked carefully in Norwich, because it has been there for over 300 years, and it enjoyed some mill-driven prosperity in the mid-nineteenth century, when building a house was a serious matter and Victorian styles swept the nation.

Sure enough, I turned up a four-bedroom beauty on Sachem Terrace, in a stable and improving neighborhood. It is

$59,900



BETHANY BOROUGH, PENNSYLVANIA

Three bedrooms, front-and-side porch, needs a complete kitchen, three quarters of an acre.

in fine shape, and it has lots of amenities and lots of room: four fireplaces, gorgeous woodwork and paneling, a sun porch, a den, screened porches, a huge, tight, clean attic with great windows (what a studio!), a big kitchen, two stairways. *And* an upstairs porch; glorious, mellow hardwood floors; big windows; and a view, from the back, of Uncas Leap valley. True, the yard is comparatively small for such a large house, but the other houses are large and well spaced, and the whole neighborhood feels roomy.

It's a little big for a weekend place, but it seems like the kind of house that could start out as a weekend place and move into the center of your life, so maybe you'd end up living in it most of the time, and find new ways to make a buck without turning up in Manhattan every day. It just sold for $123,500.

NORTHEASTERN

Pennsylvania

STRICTLY SPEAKING, THIS IS THE Pocono Mountains. But it's north of the honeymooner-resort Poconos—the section just west of the Delaware River and between I-84 and I-80. That area seems to be dominated by large resorts and small vacation cottages on small lots. So I looked north of I-84, in the rough trapezoid that is formed by I-84, the Delaware River, the New York border, and I-81 north of Scranton. This area encompasses part of Pike County and most of Wayne County.

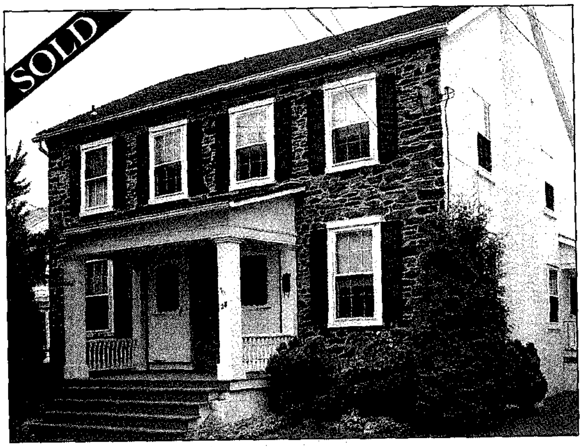
Some of this region also is resort country of long standing, with legitimate attractions like lakes and ponds and streams that are good for boating or canoeing or fishing, and the requisite snowfall, forest, and contours for downhill and cross-country skiing. Otherwise it's just country—the Dunkin' Donuts kind, not the croissant kind—but there's a lot of it: This is a big corner of Pennsylvania and a good place to buy land. Down below I-84, there's been so much dividing and developing and subdividing that available lots tend to be small and pricey. In Pike and, especially, Wayne County, parcels of ten acres and more can be purchased. This is a hilly, if not mountainous, region, partly wooded and partly open farmland, with some quiet small towns—some of them rather old industrial communities. The major towns in this area are Port Jervis, New York; Milford; and Honesdale. Major routes are I-84 East and West, Route 6 North and South, and Route 191 North and South.

THIS AREA HAS NOT BEEN especially prosperous since the early-to-middle nineteenth century, and these days it's not a picturesque calendar-art area—or a particularly urbane one.

That means that houses of character—especially nineteenth-century and early-twentieth-century houses—are to be found at good prices in some of the countryside and in and around some of the towns and villages, especially Milford, Hawley, Lake Ariel, Honesdale, and Lakeville. If you don't mind pushing the three-hour driving limit, search also in Union Dale and Forest City, in Susquehanna County. The good country houses are there, at affordable prices, but you've got to look.

The most resortlike section lies in the south-central area around Lake Wallenpaupack; don't spend much time looking there unless you seek year-round dwellings or lakefront (or pondfront) cottages.

$145,000



FRENCHTOWN, NEW JERSEY

Four bedrooms, circa 1800, sizable country kitchen, pine-plank floors, on quarter acre.

Terms like "vacation development" and "leisure community" scare off nearly everyone, but there *are* some pretty attractive developments fronting lakes or ponds where powerboating is prohibited and lots are at least three acres in size. The northern end of Wayne County is hilly and remote. There are many lakes and ponds in this region, as well as rivers of note: the Delaware itself and the Lackawaxen.

SOURCES OF INFORMATION. The Pocono Mountains Vacation Bureau, Box K, 1004 Main Street, Stroudsburg, Pennsylvania 18360 (800-762-6667), is a good place to get fliers and maps. The Pocono *Record,* published in Stroudsburg, is the newspaper with the most classified ads. The Merchant Map of Wayne County, which has inserts of the streets of Hawley Borough and Honesdale, is useful. For a real-estate roster, try the "Pocono Region" volume of *Inside Look Homes Magazine,* which costs $10 for six biweekly issues. Call 201-831-0500.

HELPFUL REAL-ESTATE AGENTS. Regina C. Brady, Regina Realty, 111 Grandview Avenue, Honesdale, Pennsylvania 18431 (717-253-5996).

Rob Jones, ERA Archer–Commonwealth Realty, Star Route 2, Box 16C, Route 6, Hawley, Pennsylvania 18428 (717-226-2424).

LAND PRICES. Regina Brady showed me some property she was offering—a twelve-acre parcel about eight miles north of Honesdale, just off Route 191. It was a pleasant open, sloping plot with some wooded stretches, high enough to have some views of the countryside, for $22,000. She also showed me a 25-acre piece of ground that was more wooded, with a stream and plenty of road frontage, that was on the market for $1,500 per acre—and indicated that those prices were representative.

QUICK LOOKS. In Honesdale, several large (four-bedroom to nine-bedroom) Victorian-era mansions in good condition have sold recently for $90,000 to $115,000.

Near Bethany Heights, a three-bedroom "ranch-style" house, with 1,750 square feet, sold recently for $77,000. True, it is built in tract-house style, but it is set on an excellent 3.1-acre hilltop location and has good views.

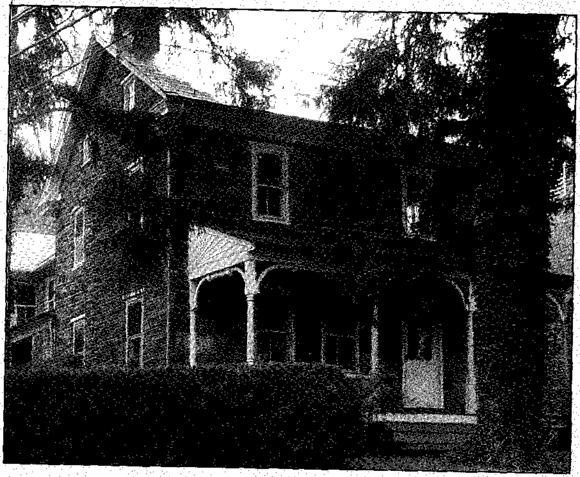
In Hawley, a large Victorian-era house on three acres, in solid condition but needing paint and gutters, sold recently for $89,000.

ROUTES FROM NEW YORK. Take I-95 or I-280 West to 80 West to Route 15 North, which joins Route 206. Follow 206 North to Milford, Pennsylvania, and enter the area via I-84 or Route 6.

A FRAME HOUSE I SAW northwest of Honesdale appeared quite promising: two stories, with three bedrooms, on three quarters of an acre, with two garages, one of them a large, two-story two-car garage (studio potential?). It has a front-and-side porch, mature trees in front and back, and a good yard.

But despite the outwardly acceptable appearance, this house needs work. It has not been occupied for several years, and its utilities—especially furnace and plumbing—may not be in working order, according to the agent, and it needs a complete kitchen. Still, it is in a pleasant situation and looks as if it could readily be restored. The asking price is $59,900. Location: Spruce Street, Bethany Borough, Pennsylvania. Call Regina Realty.

$294,000



STOCKTON, NEW JERSEY

Four bedrooms, 400-square-foot living room, four fireplaces, river views, circa 1795.

IN HONESDALE, I LOOKED AT A small house on a small lot (30 by 125 feet) set on a hill, with views over the town. It is a 70-year-old folk-Victorian frame (rather bare of adornment except for the shutters). It's in very good shape, with carpeting, a modern kitchen, aluminum siding, improved plumbing (copper and PVC), 220-amp electrical service (needed for major appliances), and three medium-size bedrooms. Off the dining room there's a deck. This is definitely a town—not country—house, with neighbors close by on each side. But it's on a quiet street in a quiet town; it should do nicely as a weekend getaway. It just sold for $60,400.

THE Delaware River Valley

THE DELAWARE RIVER valley between Easton, Pennsylvania, and New Hope, Pennsylvania, has long been a favorite locale for weekend retreats. That is because it is scenic, both along the river and inland, among the mellow farms and wooded hollows; because the architecture is distinctive—simple Federal style, in brick and especially in limestone; because, with its shops and cultural attractions, it is an area of some sophistication; and because it is relatively easy to drive there from New York.

Lately, the area has become even more

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desirable for weekenders because of prosperity in the nearby Princeton area and the recent completion of the last link of I-78, just west of Newark Airport; that has cut out about 30 minutes of exasperating driving on Route 22.

I didn't bother to look much below Route 202 on either side of the Delaware because the proximity to Princeton and Philadelphia has driven real-estate prices to prohibitive levels. And even the stretch of the Delaware River valley above Route 202 is not a place to look for bargains—quality properties, yes, but not bargains. Houses in Hunterdon County, New Jersey, now average about $150,000, and on the other side of the Delaware River, they don't call it Bucks County for nothing. Carol Heppe at Weichert Realtors in Doylestown, Pennsylvania, cautioned me that I'd find few houses of character for less than $250,000.

Still, the area is worth a look because the countryside is attractive and many of the towns, especially along the river or the canal, are essentially unspoiled, exquisite, and peaceful—and retain substantial stocks of worthy houses.

On the New Jersey side, the land—much of it tax-haven farmland—is more open and rolling than it is on the Pennsylvania side, where, back from the river, it's more rugged and more wooded, with steep, rocky gorges. The long, clear towpaths of the old canals, on both sides of the river, were designed and remain perfect for long walks.

Some of this area is above the geological formation known as the Reading Prong—infamous as a source of radon gas. That means you should be alert to the possible presence of radon and insist on a recent test before buying. The radon situation varies from house to house, and the presence of the gas can be both detected and meliorated, often without undue difficulty. But it should not be ignored: If radon is present in quantity, the cancer risk for the house's occupants can be the same as smoking four packs of cigarettes a day.

SEARCH ALONG BOTH SIDES OF the Delaware River, plus in the hamlets along the Delaware Canal where the river and canal diverge. Then look inland on either side, toward Quakertown, Pennsylvania, or Flemington, New Jersey. Main roads through the area are Routes 32 and 29 along the river, Routes 12 and 523 in New Jersey, and Route 611/413 in Pennsylvania. The most promising towns are Frenchtown, Stockton, Warren Glen, and Lambertville (in New Jersey), and Point Pleasant, Erwinna, Carversville, Pipersville, Uhlerstown, Durham, and Riegelsville (in Pennsylvania).

SOURCES OF INFORMATION. See the

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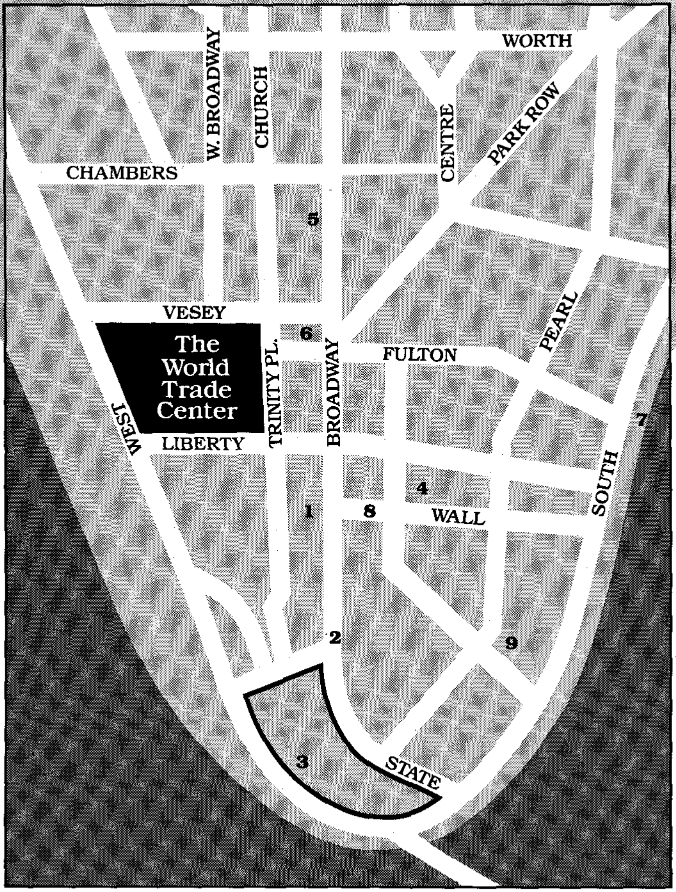
1. Trinity Church. The last resting place of some of the nation's first heroes: Alexander Hamilton, Robert Fulton, James Lawrence ("Don't give up the ship"), and William Bradford, who began the city's first newspaper. The museum houses 17th-century birth records, old sermons. On nearby Broadway ("Breetweg" to the Dutch), you can see the sites of Washington's HQ at #1, Benedict Arnold's home at #3, Washington's 2nd presidential mansion at #39.

2. Bowling Green Park. It's where Peter Minuit paid for Manhattan, where the first European settlers built houses and played at bowls, and where, 150 years later, America's first protest against British oppression took place. The park fence dates from the 18th century.



3. Castle Clinton & the Statue. Named for the gun batteries established by the Dutch to repel invaders, the Castle has been fortress, show biz capital (P.T. Barnum introduced Jenny Lind here & Morse demonstrated his telegraph), and immigration center (before Ellis Island). Now you can buy tickets here for ferries to the Statue of Liberty.

4. Federal Hall. Freedom of the press began on the site in 1735 with the libel trial & acquittal of NY newspaperman John Peter Zenger. And the US began here too. In 1789, when it was the nation's first capital, George Washington took his oath of office & Congress met here for the first time & adopted the Bill of Rights.

5. Woolworth Building. When the skyscraper was young & people thought heights ungainly, the dime store king's tower was hailed as a "cathedral of commerce."

6. St. Paul's Chapel. Manhattan's oldest surviving church, built back when steeples, not skyscrapers, towered over the town.

7. South Street Seaport. Where New York-as-shipping-capital began. The whole area, now restored, is bristling with masts, bustling with shops, restaurants, free concerts.

8. Wall Street. The embryo of the city's stock exchange got its start under a buttonwood tree at #68 in 1792. And did you know that this street's namesake protective wall didn't work? The Indians stole the planks for firewood.

9. Fraunces Tavern. Visit the museum upstairs and sit down to a meal in surroundings that General Washington might recognize.

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HELPFUL REAL-ESTATE AGENTS. Bob Suelflow at Burgdorff Realtors, in Stockton, New Jersey (609-397-2663).

Alice Baskin, at the Paul Ford Agency in Easton (215-253-6123).

Carol Heppe, at the Weichert Realtors office in Doylestown, Pennsylvania (215-345-7171).

LAND PRICES. In this part of the Delaware River valley, the houses in the towns tend to cost less than those in the country because it is land values that are driving prices up. One real-estate agent told me he was showing a seven-acre tract on the New Jersey side, not far from the river, with an asking price of over $100,000. There's a shortage of good building lots; if subdividing's your aim, the process is long and tedious here.

QUICK LOOKS. Near Stockton, New Jersey, a green-shingled bungalow on four wooded acres overlooking the river sold recently for $195,000.

At Raven Rock, New Jersey, also on Route 29, a large frame house with seven rooms and several additions, with great beams and woodwork, on 0.16 of an acre, recently sold for $185,000.

In the canalside hamlet of Lumberville, Pennsylvania, a two-bedroom frame house (half of a two-family house) with a river-view porch sold for $185,500.

In Richlandtown, on the tollgate road, a modest-size stone farmhouse on three acres with a two-story wood barn has an asking price of $179,900.

ROUTES FROM NEW YORK. Take Route I-78 West either to Route 202 South to Lambertville, New Jersey, or Route 22 West to the Delaware River; then proceed south on Route 32.

THOUGH IT DOESN'T LOOK LIKE a conversion, the stone-and-clapboard 1795 house at a bend in the road at the edge of Stockton did start life as a store for the nearby Prallsville Mill. It has a 400-plus-square-foot living room with oak floors, a paneled dining room, and a twelve-by-sixteen-foot study with built-in bookcases—and all three rooms have working fireplaces. Upstairs there are four pine-floored bedrooms. The large front bedroom has a fireplace and a huge window providing views of the mill and the river.

This very solidly built structure, with a slate roof, is well preserved, yet all the utilities are modern. There is an outside porch with river view, a brick patio, a pleasant fenced yard (the lot is two thirds of an acre) with mature trees, and a two-car garage with its own second-floor office. It is on the National Register of Historic Places; the asking price is $294,000. Location: Route 29, at the northwest end of Stockton, New Jersey. Call Kim Leicester, at Burgdorff Realtors.

IN FRENCHTOWN, AN ATTRACTIVE RIVER village on the Jersey side, a four-bedroom stone house on a quarter acre, built just after 1800, was recently on the market. It has pine-plank floors, a sizable country kitchen, a living room, a dining room, and a family room (the house is larger than it looks); there is no fireplace, though. Like most of the houses in these villages, it was built close to the road—after all, when the roads were built, the traffic consisted of horses, buggies, and freight wagons, not cars and eighteen-wheelers. Still, traffic on Route 29 can scarcely be called heavy by most urban standards. This house, just around the corner from the shops and inn-restaurants of "downtown" Frenchtown, sold quickly for $145,000.

$98,000

PALENVILLE, NEW YORK

Five bedrooms on four and a half acres, high ceilings, decorative fireplace, circa 1901.

GREENE COUNTY,

New York

JUST NORTH OF WOODSTOCK, Greene County stretches west from the Hudson River up to some of the highest peaks of the Catskills. It includes a couple of well-known downhill-ski areas. The biggest towns are Catskill and Coxsackie (the *x* is silent), plus towns named Athens and Cairo. It is, by and large, rugged, rural, and not especially prosperous—which makes it a good place to search for getaway buys.

Some of the old towns along the Hudson have good stocks of older houses that show plenty of character. And to the north, where Greene borders on Albany County, the land levels off into dairy-farm country, with some old farmhouses and some good agricultural hamlets. Much of the central and western part of the county is rather vertical, dominated by the mountains that have long drawn skiers. In the serious mountain areas, most of what's available is seasonal-resort stuff—old and new—converted to year-round occupancy: either old Catskill summer-boarder places or newer winter "chalets." Neither kind of lodging is of very much interest to weekend-house seekers.

In the mountain sectors, zoning appears to be an alien concept, and you'll find fine old stone summer houses around the bend from junkyards. Neither prosperity nor the notion of cleaning up around the place seems to have been evenly distributed in Greene County, and there are usually an alarming number of *hors de combat* automobiles and major appliances quietly rusting into the landscape. And yet . . . some of the mountain scenery is truly awesome, with stretches of deep woods and long views of peaks, rugged gorges, and dashing streams.

Because here, as in New York City itself, the character of the place can change dramatically when you go around the corner, Greene County does have to be looked at very carefully, house by house.

TO FIND MOUNTAIN PLACES without the ski zone's pseudo-Suisse schlock and signage, avoid the area around Hunter. Head for Windham and Durham Townships and the west end of Jewett Township, taking special note of the beautiful hamlet of Jewett, which has few houses; if any come on the market, you'll want to look there.

Also, search in the towns of Durham and Greenville, toward the north edge of

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the county; and you might go on over the line in Albany County just for a look at Westerlo and Rensselaerville (a spectacular historic-district mill village—definitely croissant country, with its eighteenth- and nineteenth-century houses).

If you'd like to settle along the Hudson River, it will pay to look selectively and carefully in Catskill (especially up on the bluff overlooking the river) and in Coxsackie, whose downtown section is full of older, semi-moribund commercial buildings that would lend themselves to a loft-in-the-country effect. Athens is probably the best bet, since it has a good stock of venerable, affordable houses, most from the Victorian era, many of them with large yards and a river view.

Main roads through the county are I-87 North and South, plus Routes 23, 23A, 32, and 145.

SOURCES OF INFORMATION. The Greene County Promotion Department operates an information center on Route 23 in Cairo (518-943-3223); Sue Bain is very helpful. The department has all the usual folders and fliers and directories, plus a county map with every lane named and indexed, every township outlined.

HELPFUL REAL-ESTATE AGENTS. Helen Usher at ERA/County Acres, Cairo (518-622-3214); Ronnie McCue at Century 21/Vincent Realty, Catskill (518-943-2620); Cathy Murphy at Ralph's Country Realty, Athens (518-945-2664).

LAND PRICES. Again, wide variations make any generalization about Greene County risky. Depending on its location, its proximity to mountains or river, and the views it provides, land for building can range from $8,000 to $12,000 per acre. A five-acre plot might go for $25,000 and up. I learned of land recently sold: nineteen acres for $26,000, and a better setting of twenty acres for $39,000.

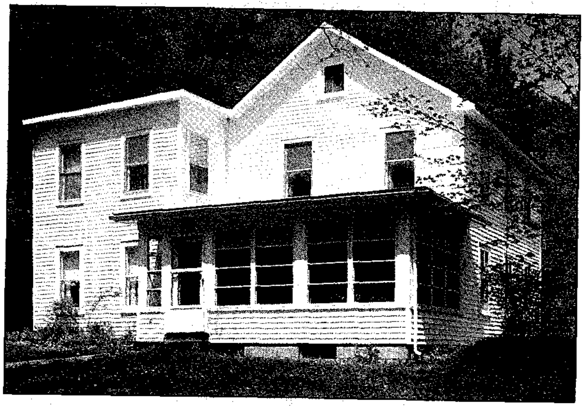
QUICK LOOKS. In Athens, near the river, a two-story frame house with a porch, about a century old, on two lots has an asking price of $68,000.

Also located in Athens, a large three-bedroom, 100-year-old clapboard house with lots of gingerbread, near the library, has a large barn and an asking price of $89,900.

In Rensselaerville, there's a spectacular conversion on the main street, in which three small houses, all early 1800s, were joined as one, on a half-acre. The conversion contains a library, a conservatory, a kitchen-for-entertaining, guest rooms, a patio, etc. The house has gone to contract; the asking price was $235,000.

Near Greenville, a small white frame house with three bedrooms is set back under great pines on 2.8 acres, across from an old mill. Everything works, but the interior is a little rough. The asking price is $79,900.

$105,000



CATSKILL TOWNSHIP, NEW YORK

This is the asking price for this four-bedroom with large kitchen; it's in negotiation.

ROUTES FROM NEW YORK. Take the New York Thruway (I-87) North to either Exit 20 at Saugerties or to Exit 21 at Catskill. Or take the Taconic Parkway North to the exit for Route 82, and go west on Routes 82 and 23 across the Hudson into Greene County.

ABOUT THE VICTORIAN that's on the market in Palenville: No, they don't build them like this anymore. This is a big one, with space and with most of the details and woodwork intact and unrestored. Built in 1901, when Palenville was a genteel summer colony, this is a five-bedroom, high-ceilinged house, with big porches and a decorative fireplace, on four and a half acres with a barn. It *is* on the road—Route 23A—and that's a drawback, though from inside I got no sense of traffic. The hardwood floors, carved-wood screen and stairway, and other details probably survived because the house was owned by one family from 1920 into

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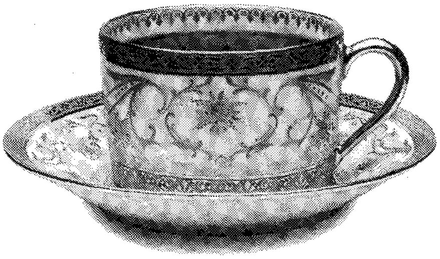

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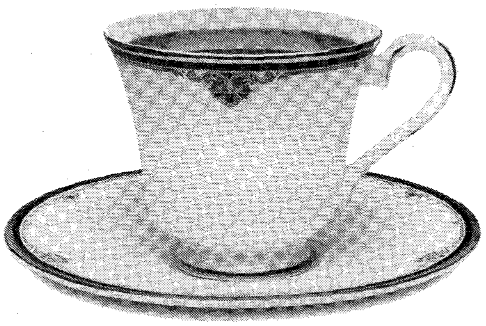

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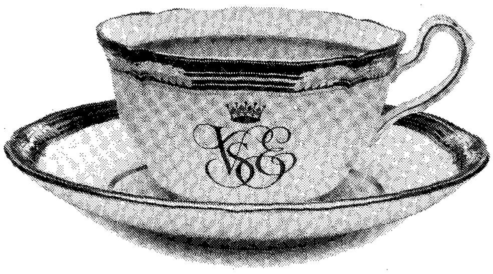

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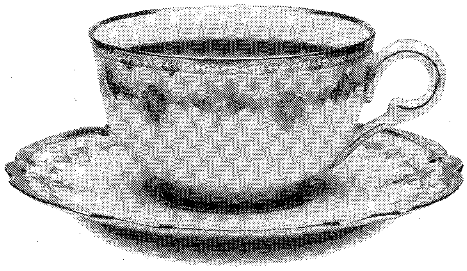

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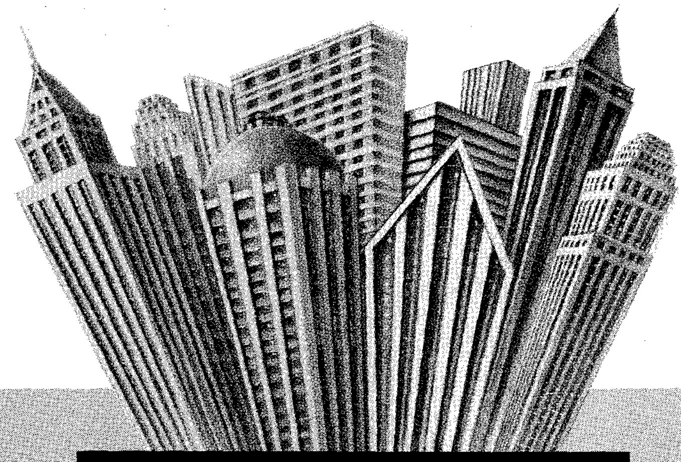

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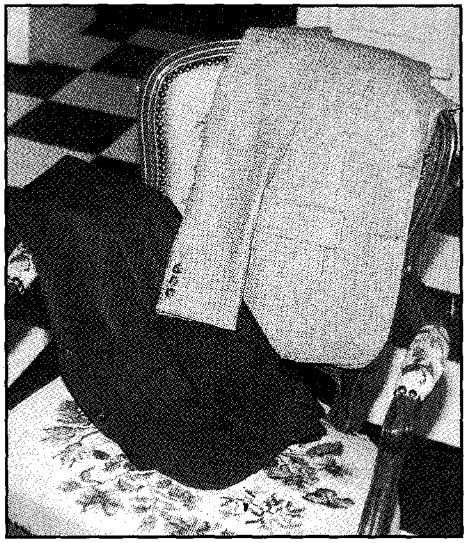

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the 1970s. It is generally in good shape, though it could stand some cleanup and cosmetic work. The essentials are tight and intact. The asking price is $98,000. Location: Route 23A, Palenville, New York. Call Helen Usher, at ERA/County Acres Realty.

IN CATSKILL TOWNSHIP, IN WOODED country with views of the mountains, I saw a white frame house that is rather lacking in architectural distinction but that has other qualities definitely in its favor: location, for one, and neatness of the neighborhood, for another. It is set well back on a quiet country road situated at the base of a steep rocky rise on a wedge-shaped two-acre lot, thus assuring continuing peace and quiet. Another plus is the squeaky-clean condition. This four-bedroom house fairly gleams from the unrelenting attention it has evidently received over the years. It is an average-size house that has an enclosed front porch, a large kitchen with—for once—enough cabinets, and a pleasant view of the rocks and forest. There is a rather new furnace, new plumbing and wiring, buffed hardwood floors, a double-width center stairway. In general, it has been so well kept that you wouldn't have to worry about much of anything except plowing the long driveway to get in on winter weekends. At the foot of the driveway, there's another building—a three-bay garage that includes a woodworking shop. It went to contract for an undisclosed amount; the asking price was $105,000, for both buildings and both acres.

IN THE TOWN OF CATSKILL, ABOVE THE Hudson, is an extraordinary brick house, big and some 100 years old, with a fireplace in almost every one of the nine rooms. There are four bedrooms, one of them a master-bedroom suite with a separate stairway to the kitchen—which is a large, eat-in space. This one has amenities beyond those of the usual weekend dwelling, but if you need a butler's pantry, a library, and a parlor as well as the usual rooms—plus a full attic and full basement—this distinguished Federal-style house, with its white-painted brick and its dark shutters, could be just the ticket.

There's no land to speak of—only a quarter-acre lot consisting of lawn shaded by tall pines. But considering the space—3,000 square feet of it—and the house's condition, as well as its location (close to the river), it's probably a bargain even at the asking price of $199,900: After all, how large an apartment can you buy in New York for that money? Location: William Street, Catskill, New York. Call Ronnie McCue at Century 21/Vincent Realty. ■

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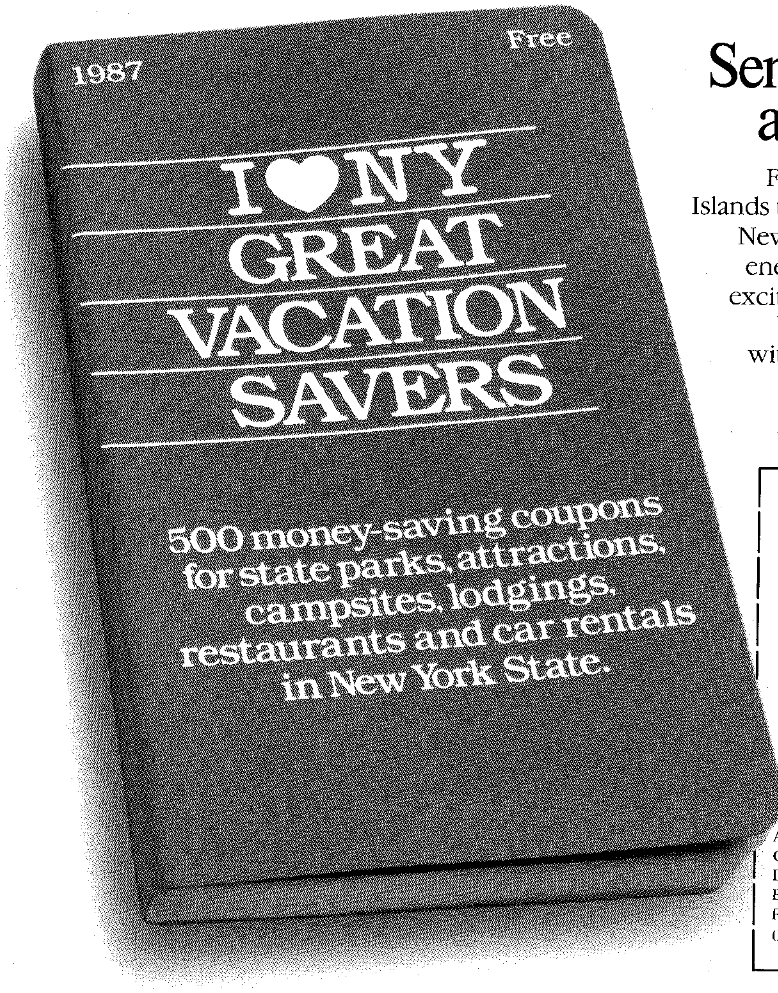
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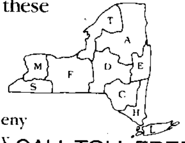
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By Corky Pollan

Bread to the World

At Thorough Bread, people line up daily for sandwiches, or stop by to pick up several loaves at a time. This bakery was opened six months ago by Peter Lobel and Munro Bank, and word has spread about their bread. Customers choose a sandwich filling and then marry it to the proper loaf: The tomato, anchovy, and cucumber is lovely on a sourdough baguette ($4). The chutney, watercress, and Cheddar on Swiss health bread is perfection ($3). But stop right there—this Swiss health bread is the find of the year. It's grainy, damp, and delicious, wonderful with smoked salmon, cheeses, or nothing at all ($1.95 a loaf). There are other bread winners, too: the boule (a round, crusty white loaf), challah, marble rye, fiber-bran muffins, bagels, and more (from $1.10 for a sourdough loaf to $4.20 for a dozen bagels). "It's important to educate people on the wide use of all our breads," says Bank. Breaducation? **—Barbara Costikyan**

THOUGH BREAD/*450 Park Avenue South, near 30th Street/481-3933*

The Past Outpost

When New Yorkers fly to San Francisco to buy vintage eveningwear, you *know* the clothes must be extraordinary. And Lorraine Wohl's are. The good news is that Wohl has recently moved to New York and opened an Upper East Side shop filled with glorious beaded jackets, dresses, and gowns. Most are from the twenties and thirties, as are the lace tea dresses, chiffons, and exquisite lawn frocks (so perfect for summer weddings). There are suits and dresses from the couture houses of Chanel, Lanvin, and Balmain, too. The vintage estate and costume jewelry is as tempting as the clothing, and the delicate French silk nightgowns, slips, and robes in fragile colors are winning as well. (From $350 for a sequined jacket to $2,500 for a beaded dress; lingerie, $75 for a simple nightgown to $500 for a peignoir set; jewelry, from $350 for a ring to $4,000 for a gold snake necklace.)

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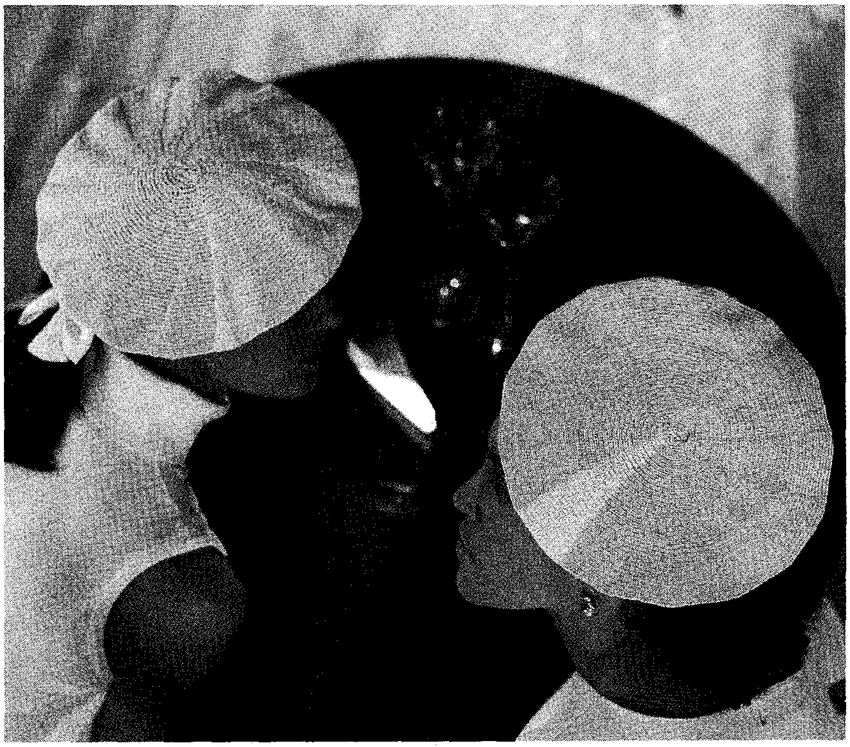

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As delicate as sherbet and just as old-fashioned, these berets—handloomed of fine cotton yarn by Berton Hats—come in seven delicious shades ($36).

RANDOLPH DUKE/*450 Amsterdam Avenue, near 81st Street/769-1415*

Photographs: top and left, Edward Addeo; bottom, Brian Davis (hair and makeup: Lisa George/Creative Workforce).

Bridle Registry

We've had travel diaries, opera logs, and birthday books. Now, just in time for the start of the spring equestrian season, comes Nina Duran's charming little volume, *A Rider's Diary*. Filled with delightful watercolors by Duran, it provides space for a complete record of your horse's life—everything from its bloodlines to its health, habits, and performance. There's a checklist of necessary stable supplies, pages dedicated to horse shows and three-day events, even sections for keeping track of your horse's tack and wardrobe and your own riding gear ($12.95).

A RIDER'S DIARY/*Miller's (123 East 24th Street, 673-1400) and M. J. Knoud (716 Madison Avenue, near 63rd Street, 838-1434)*

A Rider's Diary
Nina Duran

Animal Charm

English designers Mitchel and Mitchell, creators of the gold pendant worn by David Bowie in *Labyrinth* (and makers of incredible, one-of-a-kind pieces of jewelry), have gone commercial: They've turned these creatures of land and sea into intricately detailed tie tacks, brooches, and earrings. Each quirky fellow is made of sterling silver; some are gold-washed, others set with pearls or semi-precious stones (from $45 for a fish pin to $350 for a starfish brooch).

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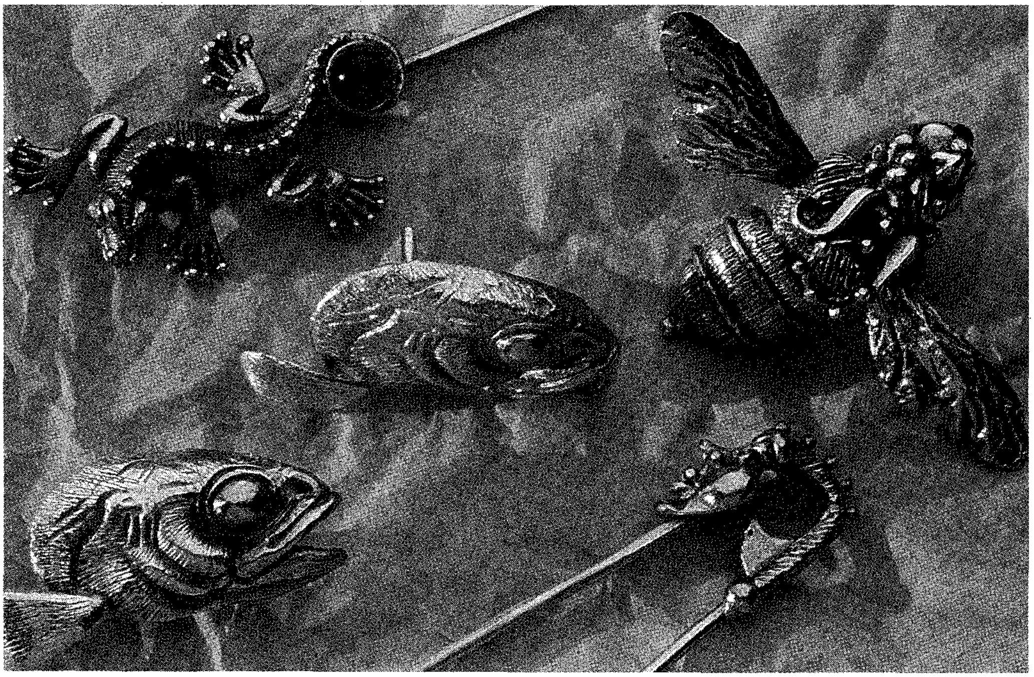
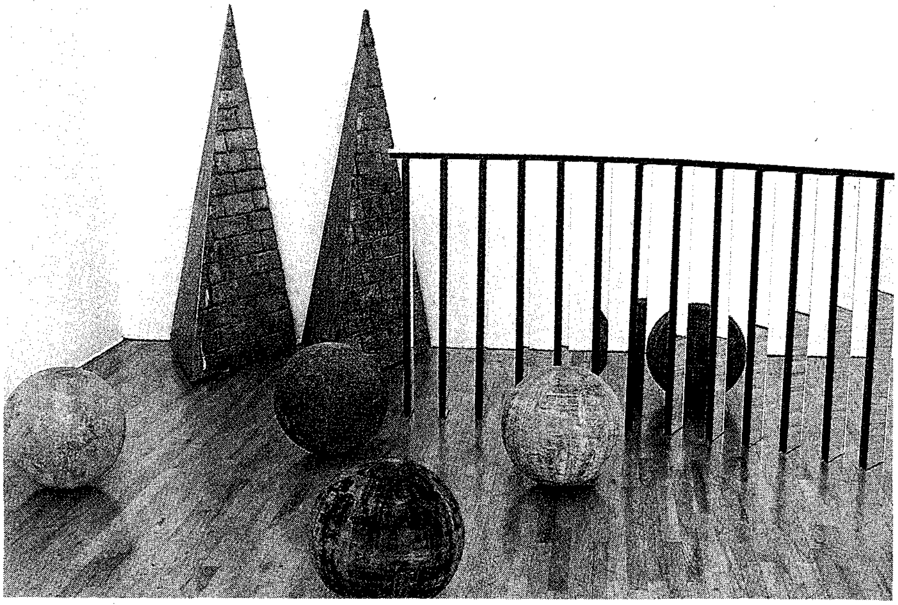


Photographs: top, Michael Weinstein; bottom, John Stuart.

Art/Kay Larson

BORDER LINES

> "...'Juxtapositions: Recent Sculpture From England and Germany' is the kind of exhibition P.S. 1 does right..."



INTERNATIONAL RELATIONS: *Harald Klingelhöller's P.S. 1 installation.*

TYPICALLY, IN THE BEST EXHIBITIONS, the curator is obsessed with a question, not an answer. Alanna Heiss, executive director and founding mentor of P.S. 1, asked herself (as a kind of everywoman) what she knew about European sculpture, which is generally too expensive and burdensome for American museums to import. Not enough, she decided, and set off in pursuit of a younger generation of Europeans, hoping to bring them to P.S. 1 and consider them at leisure.

She came home with one of the most subtly informative shows of the season. Open-ended, understated, overquerulous, and anti-monumental, **"Juxtapositions: Recent Sculpture From England and Germany"** is the kind of exhibition P.S. 1 does right. One of the best things about it is its refusal to permit any grand pronouncements about the state of European art. Another is the clarity of its decisions. Its eight artists do not make up a movement (in fact, Heiss cuts rather drastically through the standard allegiances). They are not jingoist-nationalists. Considering the political history of Europe in the last 50 years, their presence in the same exhibition could seem curious. But none of this matters. The art matters, and it has been allowed to tell its own story.

Heiss decided to pair the English and the West Germans because she wanted to avoid another of those overwrought "international" shows, and because she suspected that the artists of these two countries might have more to say to one another than, say, the Italians and the French. (Italy made its appearance at P.S. 1 in last season's "Arte Povera.") The artists, almost all in their thirties and consistent exhibitors in Europe, have been scarce in New York. (The British are better known here than the Germans.) They are obstreperous and dedicated, and about equal in their accomplishments; it seems doubtful they will ever be hammered into a prepackaged national mold like their painterly compatriots.

"Juxtapositions" requires that one sort through the tangled influences of European conceptualism. Conceptual art—which presents a proposition or an argument about the nature of experience, not a romantic illustration of it—has ruled the Continent for well over two decades. So ingrained are its analytical habits that the artists at P.S. 1 are startling for having ventured into a new, earthy materialism. The only representative of an older and more ephemeral or "disposable" conceptualism is Reiner Ruthenbeck, who was born in 1937. At P.S. 1, he has duplicated an earlier work, a gesture of radical economy: In a room with a wall of windows is a mound of 600 sheets of crumpled white paper, its folds catching the soft glow of diffused daylight and casting a gentle aura—a concentration of density and light in the middle of the room.

The rest of the Germans are younger and more attuned to a new conservative mood; they prefer to trace their theoretical inclinations in a weightier, more traditionally sculptural substance. Yet conceptualism's authority still goes unquestioned. Isa Genzken is particularly impressive. She seems determined to strip sculpture down to its radical, brutalist essence. Chunks of cast concrete are tied together with wire, creating walls that in turn enclose small private spaces. These dollhouse-size structures, visually massive, are inescapably distillations of postwar German experience. They speak of old war ruins, vast rebuilding, ugly Stalinist architecture (a category that needn't be limited to the Soviets), and the plight of the individual in the modern urban landscape.

Thomas Schütte's architectural constructions are barely and discreetly political, with a touch of the dramatic that is too easily underestimated. Their functional overtones—a "ship" that is also a speaker's platform; a squat box that is also a temple; a slatted box that, with the addition of steps, becomes a proscenium—are given a metaphoric dimension through the barest, almost subliminal, sculptural ambiguities. (The squat box, for instance, becomes a temple with the help of three aluminum columns.) Sacred and profane intentions mix with unnerving asides to the uses of grandiose architecture in German history.

Another who treads the edge of the theatrical, Harald Klingelhöller has created a graceful homage to art and magic. A curved "fence" of mirrors reflects a floor strewn with plaster balls and pyramids. When you walk past, the balls flash into view in the mirrored fragments, zigzag through space, and disappear—an art-school still life fluttering around in a zoetrope. The more emphatic material presence of the other Germans is diffused and lightened into a conjurer's fancy, which could well be considered

Photograph ©1987 by Frederick Charles.

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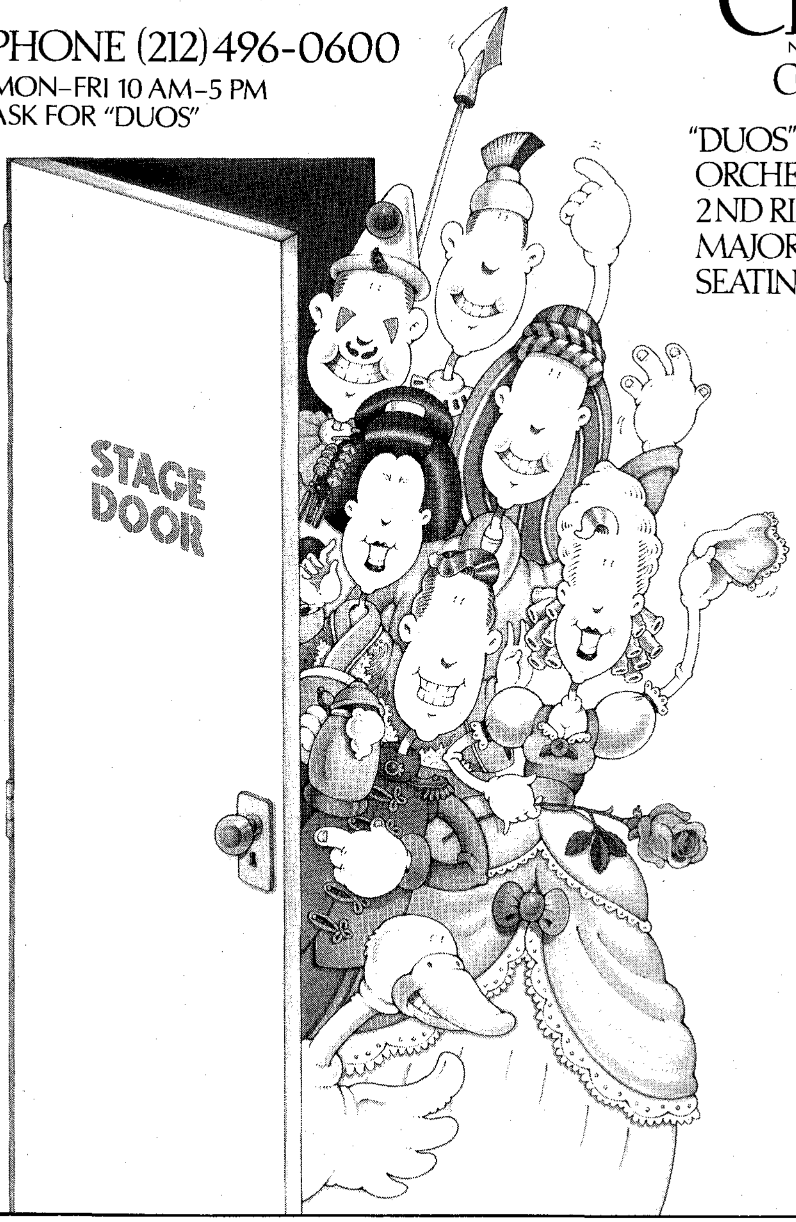

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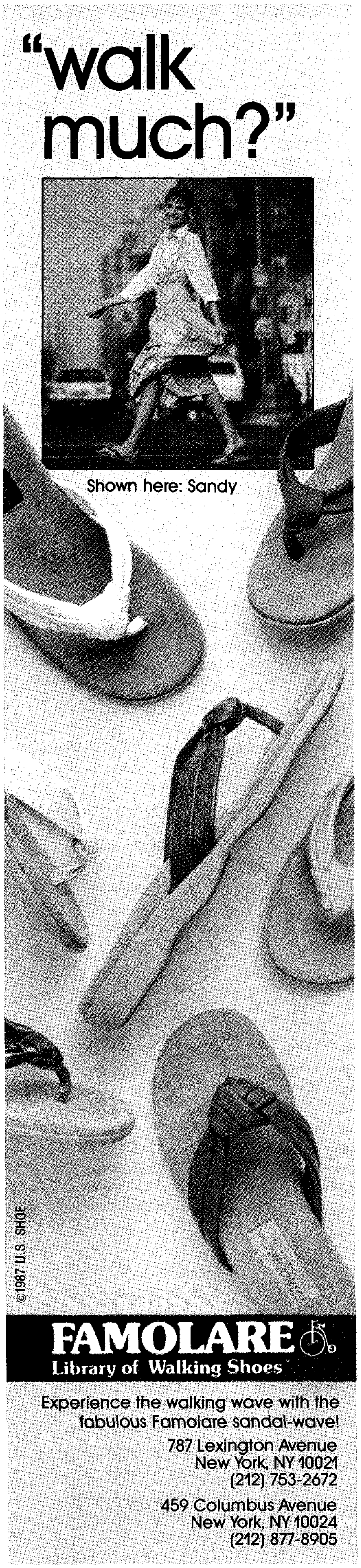

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"...*Sub Rosa,* installed at the Ronald Feldman gallery, is a real-life spy story..."

a tale about the creative imagination.

Heiss and her assistant curator, Joshua Decter, have eliminated the usual deluge of artists' documentation and have given each artwork its own room. Wielding Occam's razor, Heiss forces each sculpture to explain itself; there is a spare, studied, monastic eloquence to the questions this show poses. Just how far apart (and sympathetically close) are these two groups?, she wonders. Differences gradually emerge, but so subtly they almost disappear under scrutiny. The Germans, sensitive to an intuitive concrete essence, and in debt to Joseph Beuys, seem to set up a conversation with the slightly more effusive British. Tony Cragg, who is younger than Ruthenbeck but holds a comparable position in England, has translated his interest in collecting and dispersing the forms of ordinary life (usually on a wall) into casting in solid aluminum, in shapes based on laboratory flasks and test tubes, now enlarged nearly shoulder-high. Two upright flasks are noble and monumental in their classical bearing. Others, laid down, are strewn about with a precise eye for the order in disorder.

The British, on the whole, are more traditionally sculptural—by a hair. The lyrical (and pastoral) habits of British art contribute some of the grace and expansiveness to the serpentine curves of Richard Deacon's *Double Talk,* a long ribbon of laminated plywood that sweeps back and forth and in on itself, crowding the corners of its room, white glue dripping like icing from its layers. Such space-gobbling is almost a cliché, but no one has done it better than Deacon.

Bill Woodrow, concocting a conventional installation out of discarded steamer trunks and old clothes, is the only artist whose presence can't bear the weight of his fellows. Perhaps his irritability is more effective in extreme measure: The best part of his piece is a sinister bell stitched together from salvaged automobile hoods, its clapper carrying an ominous row of fishhooks. His flirtation with danger, though, is a good foil for the mannered elegance, the black dusty pigments, and the faintly Hindu sensuality that energize the fruited seedpods of Anish Kapoor, who was born in Bombay (he lives in England) and, like V. S. Naipaul, has made a successful transition by an astute act of merger.

European conceptualism is too often slight and flyaway. Heiss, in hunting down the more substantial offshoots, has identified a small but important piece of its legacy. (46-01 21st Street, Long Island City; through June 21.)

BY CHANCE, THERE IS A SMALL SCULPTURE show at the Rosa Esman Gallery that asks similar questions about the United States. **"Sculpture: Material Transformations"** belies its title. Though it's certainly true that American sculptors are as deeply conversant with materials as any European, the works picked by Frederieke Taylor, former director of the Lower Manhattan Cultural Council, are all obsessed with the immaterial—the intuitive, spiritual, musical, whimsical. American art, which has never been as universally conceptualist as Europe's, betrays—in this case, at least—a taste for spooky psychology and delicate ephemera. In this well-mannered group, Heide Fasnacht stands out for her black, convoluted plywood spirals, which are organic like Kapoor's but splintered and clawed with calculated abandon. (70 Greene Street; through May 30.)

Sub Rosa, AN INSTALLATION AT THE RONald Feldman gallery, is a real-life spy story that survives despite everything artist **Fred Riskin** has done to sabotage it. Riskin met a psychic, a specialist in "remote viewing," who had been enlisted (and later fired) by the CIA, which thought he could help them glimpse Soviet satellite and distant-radar early-warning systems. Bizarre as this story is, it becomes even stranger. A Soviet psychic, M. Kulagina, reportedly set a "false trail" in the ether for the American.

The "art" here is a mix of journalism and theater. Riskin's psychic tells his story, spread out sentence by sentence on placards along the walls, accompanied by photographs that simulate what he saw. The problem, apparently, is that he saw things he wasn't supposed to see, including America's defensive systems, the names of top spies, and, in the incident of Korean Air Lines Flight 007, several American air- and seacraft that weren't mentioned in the news accounts.

To these fascinating bare bones, Riskin adds his own poetry and a throbbing mood-music soundtrack. He expects overkill to establish that spydom's "shadow world" is an Orwellian nightmare of disinformation. As usual, truth is weirder than blank verse. A fragment of text, its author unidentified, declares, "The goal of counterintelligence is to break the will of the opponent so they [sic] cannot amass an organized attack without experiencing a severe lack of confidence within their own system of operations." Inspired by this haunting proposition, you begin to doubt everything, including the premise of the exhibition. (31 Mercer Street; through May 23.) ■

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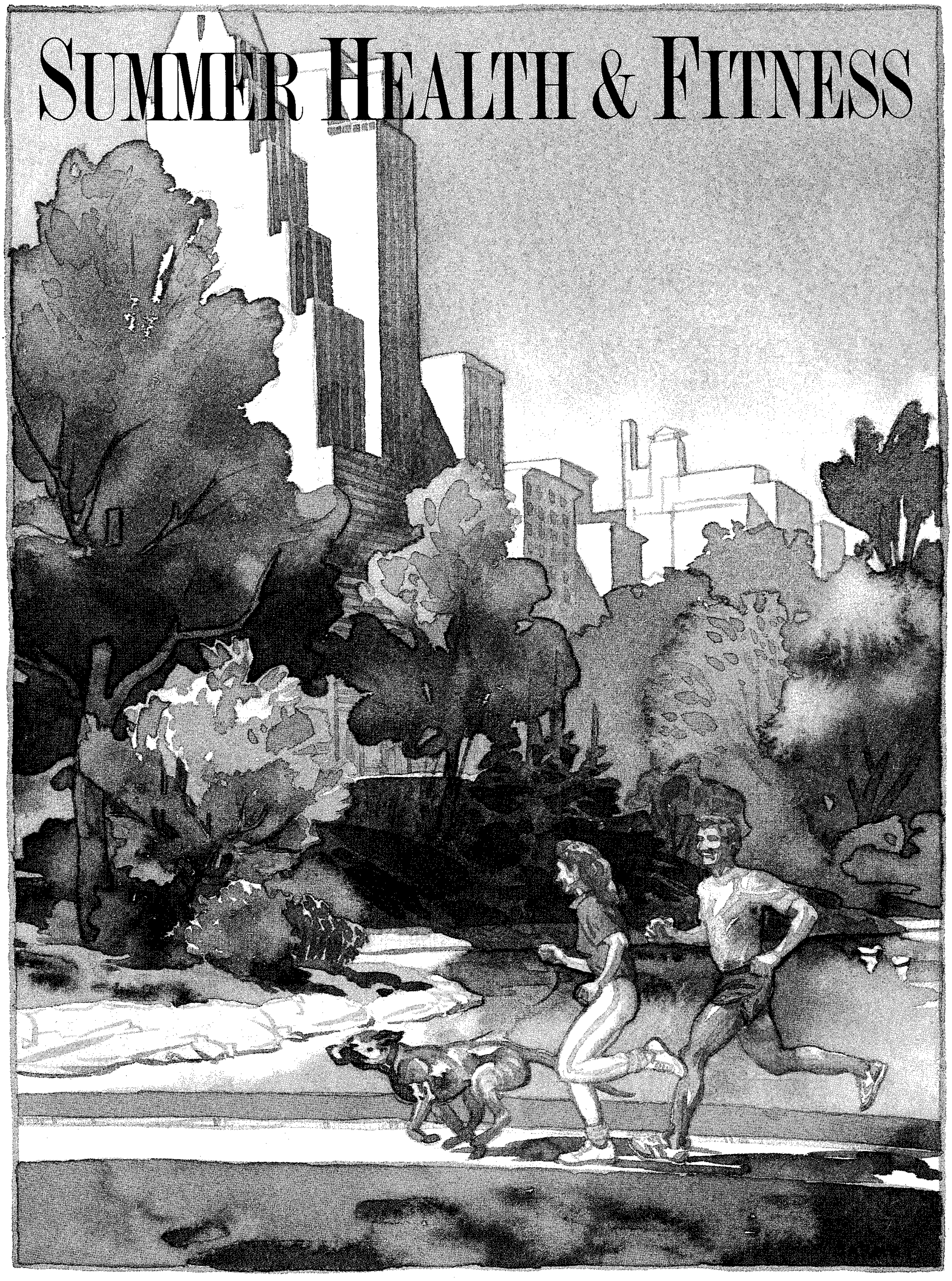

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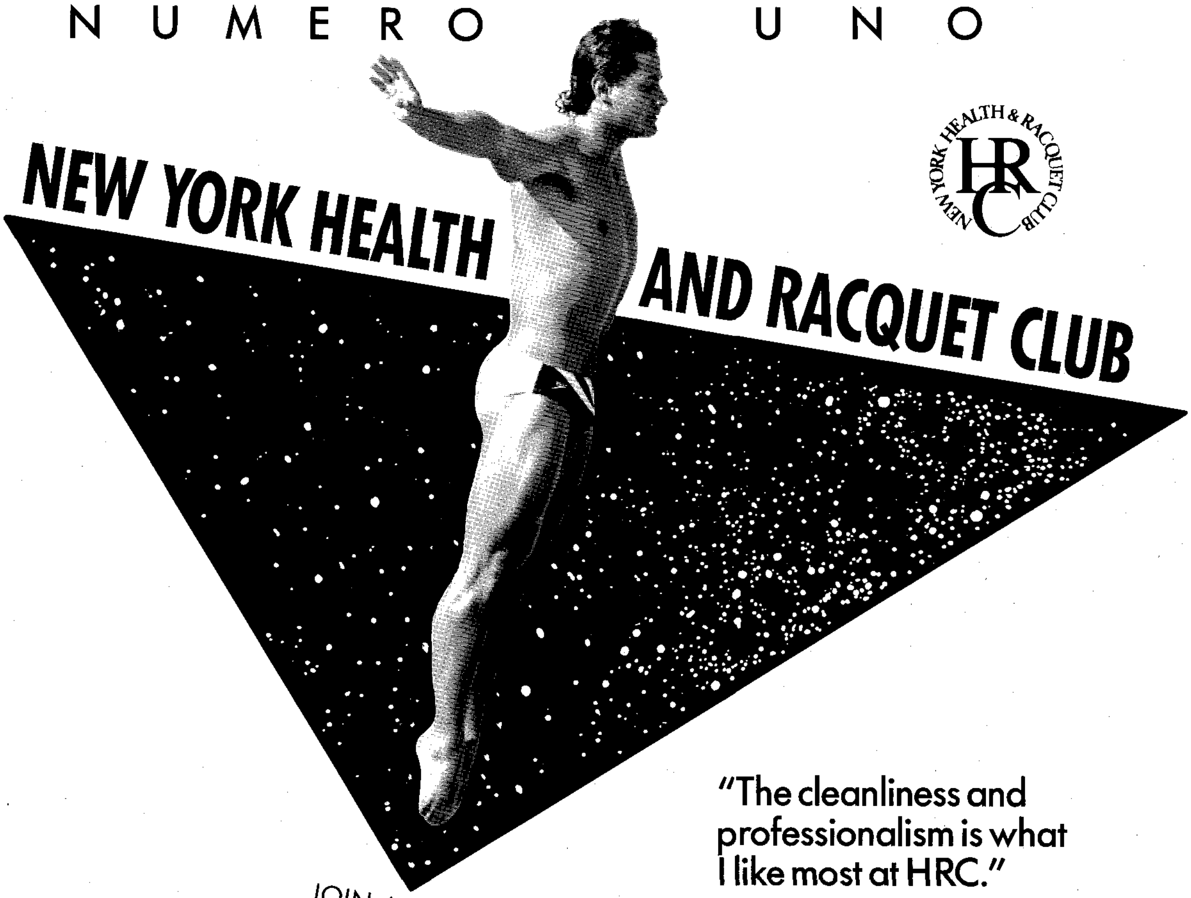

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SUMMER HEALTH & FITNESS

5
PLAYING IT SAFE

11
NEW & NUTRITIOUS

17
THE WALK-TO-WORK COMPANION

23
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NEW YORK has been a health-conscious city for more than a decade now. It's almost hard to remember when the New York City Marathon was a minor event confined to Central Park, or when the sight of a Lycra-clad figure on a racing bike could turn heads in midtown. It's been a long time since a well stocked health-food store, fashionable workout gear, or a salad bar with a line was hard to find in any Manhattan neighborhood, or since Nautilus or aerobics were unfamiliar terms. Today, staying fit—exercising regularly and eating right—is a way of life for many New Yorkers.

As health and fitness have evolved from the concern of a few to the habit of the many, New Yorkers have developed a safer and saner approach to staying in shape. Sports doctors, health-club executives, exercise instructors, sporting-goods dealers, and others in the fitness business have noticed the change. Increasingly (and most noticeably in the past two years), recreational athletes have come to understand their bodies and know their limits. The tendency to try constantly to run farther, lift more weight, or exercise faster—and to take a certain perverse pride in pain—is fading. Just as New Yorkers have found that healthy foods can be tasty, they're admitting that exercise can be fun—and should be sensible. At the same time, many of those who sat out the early years of the fitness boom are now joining in, attracted by new, low-stress activities.

Because of this movement toward playing it safe, some health and fitness activities are spreading quickly: Low-impact aerobics are offered at almost every club in town. New York, always a good city for walkers, is seeing even more people stride for fitness. Personal-fitness trainers and sports-medicine specialists are doing brisk business. More healthy foods are on the market. New York City health clubs are leading the way or keeping up with the latest fitness research. The pages that follow detail these developments in the city health and fitness scene and describe the regimens of professional athletes—people for whom fitness is not only a way of life, but also a living.

It took some time, some research, some strains and sprains, but now the message is clear: For most people, the best approach to health and fitness is a balanced, relaxed one. Stay healthy with a routine that's challenging, but not punishing, and follow it faithfully, but not compulsively.

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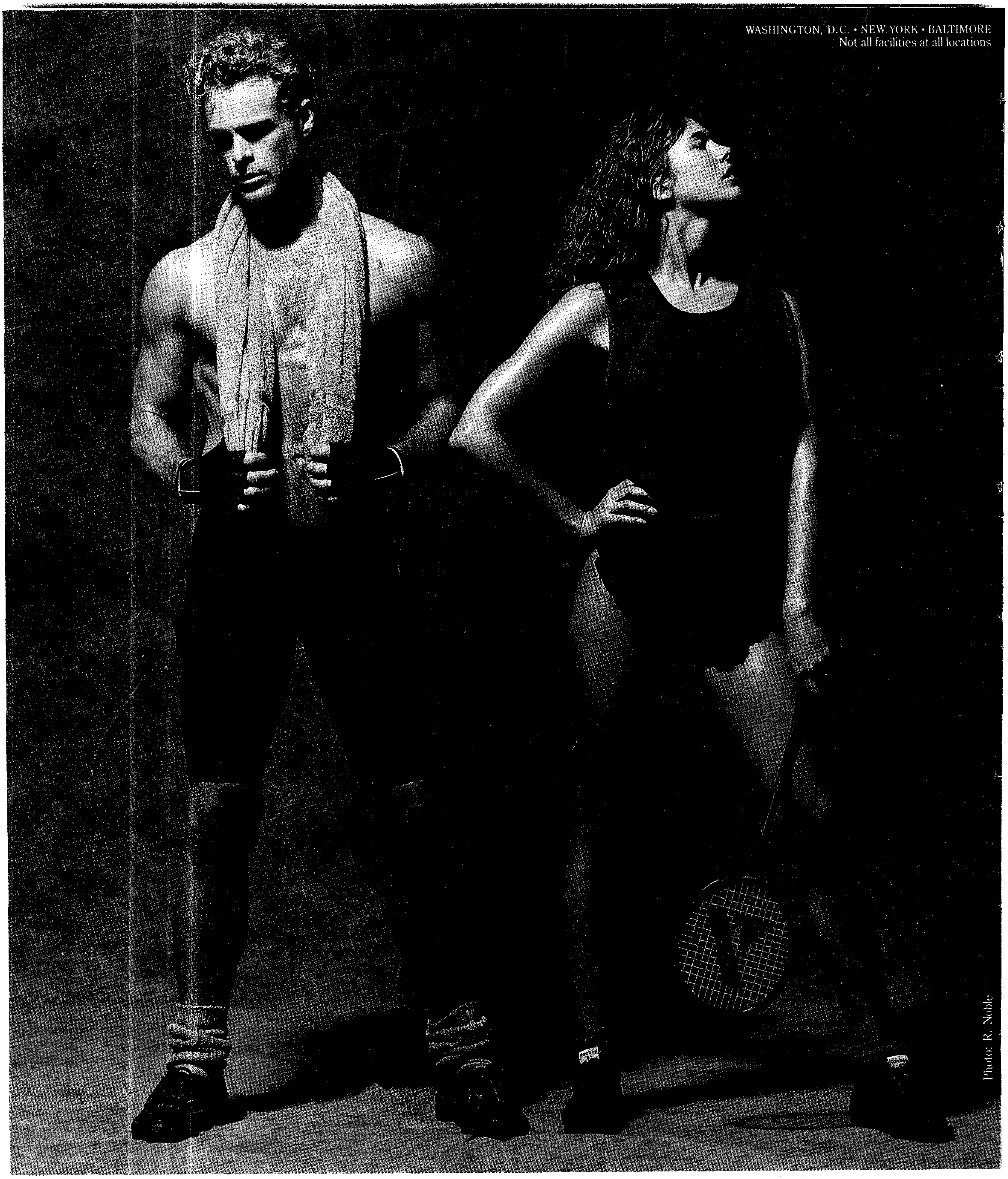

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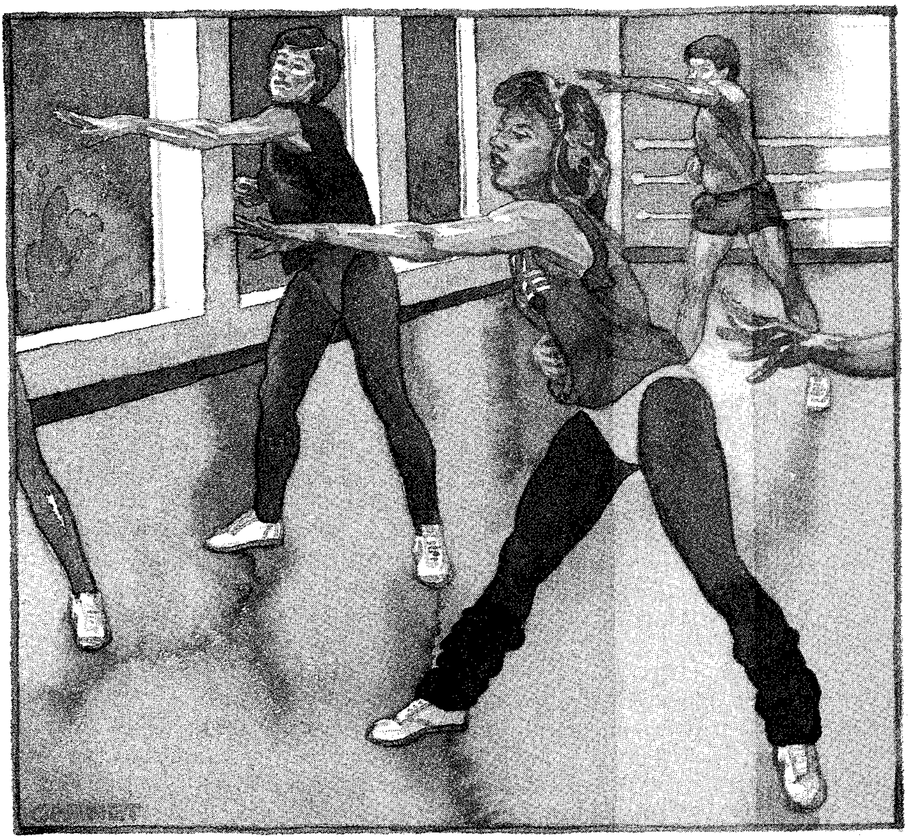

How to stay in shape—and off the disabled list.

PATRICIA VAN BENTHUYSEN

Aerobic dance has endured well beyond the fad stage. It's outlasted the disco music that accompanied many early workouts and survived the movie *Perfect*. Last year, an estimated 24 million Americans exercised aerobically to music, up from 8 million in 1977.

Aerobics has also made it through its first crisis of sorts. In 1985 and 1986, it was widely reported that all the hops and leaps in aerobic-dance routines frequently cause muscle strains, sprains, stress fractures, shin splints, tendinitis, and other injuries. Consequently (and also simply because aerobics has grown up), there's now more safety consciousness in the exercise studio. Low-impact aerobics, in which one foot is always on the ground, movements are well defined, and the upper body works vigorously, is steadily gaining popularity among instructors and students concerned with saving their shins.

"There's been phenomenal growth in low-impact aerobics during the past two years. It's part of the effort to curb injuries," says Peg Angsten, a registered nurse who is vice-president of communications for the Aerobics and Fitness Association of America (AFAA). Most New York City health clubs and exercise centers, including the Apple Health & Sports Club (which offers high-impact, low-impact, and non-impact classes) and the New York Health & Racquet Club, now hold down-to-earth exercise sessions.

But, although their clubs offer it, some New Yorkers won't do it. Pat Ward, director of aerobics at The Vertical Club, on East 61st Street, where there have been low-impact classes for more than a year, says, "Our members are taking some time to come around. We still get a lot of people who think if they strain themselves, they're getting a better workout. So we're taking an evolutionary, not revolutionary, approach; we're slowly incorporating low-impact into all of our classes."

Those high-impact devotees still resisting the efforts of exercise directors to popularize low-impact workouts might be surprised to learn that keeping up a frantic pace to the fastest, loudest music available is not the most effective way to slim down. The reality is that the body burns fat more efficiently at a lower heart rate.

Another common misconception is that low-impact aerobics are too easy for those in top shape. Although an exerciser can coast through any workout, low-impact, done correctly, is actually more difficult than high-impact; it takes more coordination and control and more muscle, experts say.

Low- or high-impact, most aerobics injuries could be avoided through the use of proper equipment, including resilient floors and well-padded shoes, and most important, through skilled instruction.

To help prevent aerobic dance injuries, the AFAA started an exercise instructor certification program in 1983. Three other organizations, the International Dance–Exercise Association, the Institute for Aerobics Research, and the American College of Sports Medicine, also certify aerobics instructors.

Pat Ward of The Vertical Club, a former professional dancer who has performed at the former M-G-M Grand Hotel, in Las Vegas, and the Lido, in Paris, is a typical illustration of the transformation—from well-intentioned amateur to well-informed pro—that many aerobics instructors have made as the field has matured.

"When I started teaching exercise classes ten years ago, in Beverly Hills, I just naturally thought in terms of dance," she says. "When I look back, I can't believe some of the dangerous things I did." Now Ward, like all Vertical Club instructors, is certified and attends periodic workshops to keep up with the latest exercise research. "My classes have changed a lot," she says. "I used to feed into people who said, 'That's not hard enough.' I don't anymore."

In addition to the supervision of qualified instructors and wearing the right shoes on the proper floor, aerobics injuries can be curbed simply by practicing variety and moderation in exercise, according to Gilda Marx, owner and

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Fortunately, the chore of getting into shape is now a thing of the past: I've gotten there! What I do now, seven days a week, is maintain muscle tone, alertness, and quickness. During tournament times I work out four hours a day (my time on the court is a workout in itself). Non-tournament times, at home, I devote six hours daily to body maintenance (two hours on, two hours off). I avoid repeating the same exercises every day—it is much more interesting to vary them. I enjoy running, basketball, and lifting weights.

founder of Body Design by Gilda, Inc., which has five aerobics studios in Manhattan. "The media have exaggerated the risks of aerobics. They've often led people to believe that everyone who takes a high-impact program will fall apart at the seams," Marx says. "That's not true if precautions are taken."

She maintains that her high-impact classes are safe, providing an exerciser is sensible—and doesn't participate in high-impact aerobics more frequently than every other day. "Fitness can be addictive; once people start exercising they can easily become compulsive about it. If you want to exercise every day, you should do some sort of low-impact activity, use a different set of muscles on the days you're not at high-impact class," she counsels.

Marx offers a variety of classes at her studios to help students avoid exercise boredom and burnout, and to encourage life-long fitness. Some Body Design by Gilda sessions include resistance work with either light weights or with something new, a device praised for its safety, portability, and affordability—the rubber band.

Rubber bands look like an exercise gimmick akin to the stomach flatteners advertised on late-night TV. However, they are a standard tool in physical therapy. Exercises using them have recently been popularized by Tamilee Webb, who teaches the workout she developed at the Golden Door Resort to fitness instructors across the country.

Rubber bands are safer than weights if you have an instructor who knows what's she's doing, say fitness experts. You can't hyperextend with a rubber band as you might with weights. And you can't slack off; you have to constantly work against the resistance, control the band properly when you stretch and release it.

ONE-ON-ONE TRAINING

At the gym, a close-to-foolproof way to avoid running too hard, twisting a knee, or dropping a barbell is to work one-on-one with a trainer. One-on-one training is not only the safest, it's also the most cost-effective, most efficient, and overall best way to get and stay in shape, say its advocates.

"If you owned a Mercedes, would you try to tune it up yourself?" asks Michael O'Shea, an exercise physiologist, and a pioneer and promoter of one-on-one. "No. You'd bring it to an expert."

O'Shea opened New York's first one-on-one training center, the Sports Training Institute (STI), in 1975 to train professional athletes. He soon discovered that holistic, intensive, individualized training appealed not only to pros, but also to recreational athletes and even to New Yorkers who had never sat on an exercise bike or stepped on a treadmill.

STI opened to the general public and O'Shea has since expanded and refined his business. Now, plenty of other New York fitness centers are in the business of one-on-one training. The one-year-old personalized training program at the Apple Health & Sports Club has been so successful that Apple opened a one-on-one training center next to its Third Avenue at 81st Street facility in April. The New York Health & Racquet Club recently began one-on-one programs at all six of its locations.

Most of these centers charge about $30 per hour for one-on-one training. An initial medical evaluation often costs extra and, at full-service health clubs with auxiliary one-on-one programs, clients must pay full membership fees in addition to one-on-one charges. What clients get for their money are the services of an instructor who takes them through every phase of a conditioning program—from a comprehensive fitness evaluation and realistic goal-setting to the exercise warm-up and cool down and every move in between.

One-on-one has many benefits: If an exerciser is unmotivated, a trainer might push him or her like a Marine drill instructor. If an exerciser tries to do too much too soon, a trainer might put on the brakes like a concerned Little League coach. A personal trainer can design a special exercise program for a client with a back problem or other injuries, or can show an exerciser how to improve in specific areas, such as cardiovascular conditioning, strength, or flexibility. And, one-on-one training breaks exercisers of bad habits and keeps them from forming new ones.

One-on-one can prevent injuries outside as well as inside the gym, says Cheryl Jones, president of The Trainer's Edge, because participants learn about their bodies and acquire proper exercise techniques to use after they've left their trainers. "The best way to prevent injuries is to stay in shape year-round," says Jones. "Weekend athletes think that all they have to do before they play tennis are a few arm circles. But, you should condition your body to play a sport, not expect to get in shape while playing it."

Personalized workouts appeal to New Yorkers at all fitness levels. At The Trainer's Edge, for example, an Olympic athlete might share the floor with someone preparing for a wedding or a weekend at Vail.

One-on-one is here to stay, Michael O'Shea says, because it's quintessentially a New York activity. A client makes a standing appointment that becomes part of his or her routine. The workout is quick and efficient; it's perfect for busy people. Plus, STI confers status on an exerciser—many top corporate executives sweat there. And, the place has glamour—a client might work out on a machine next to Arthur Ashe.

As in aerobics, instructor quality is paramount in one-on-one training. "A program is only as good as the trainer," says O'Shea. He advises exercisers to look for a trainer with at least an undergraduate degree in a physical fitness-related field. "You might find someone who's terrific and doesn't have a degree, but it's potluck. A degree demonstrates that a trainer is serious about the field and has a knowledge of safety."

BIKES AND BIATHLONS

"Some people think you'd have to be crazy to ride a bike in New York," says Elliot Winick, executive director of the New York Council of American Youth Hostels (AYH), which has organized bike tours for forty years. But bike riding in New York is actually less hazardous than it seems—and is getting safer. The number of cycling accidents fell from 5,401 in 1985 to 4,903 in 1986, although the number of bikes in the city has been increasing.

Still, thirteen bike riders died in 1986.

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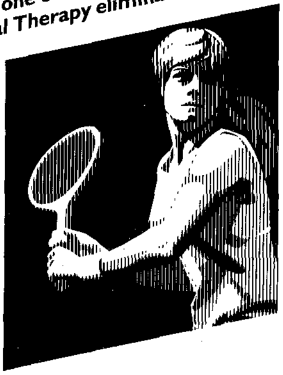

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Many of these deaths could have been avoided if the cyclist had worn a helmet. "New Yorkers have been more resistant to helmets than cyclists in some other cities," says Winick. "But more and more people are wearing them and are obeying traffic regulations."

This growing safety consciousness is probably the result of a combination of stepped-up enforcement, education, fear, and the marketing efforts of helmet manufacturers, who have improved their products dramatically. Helmets today are better fitting, cooler, better engineered, more attractive, and lighter than ever before. Top-quality helmets have detachable visors, air vents, foam sizing pads, and aerodynamic designs, and sell for around $40.

The market for bike helmets is expanding: The number of New Yorkers who ride bikes for recreational and practical reasons has been climbing ever since the early seventies, spurred by the gas crisis and the 1980 transit strike as well as health consciousness.

Local interest in competition is climbing, too, says Winick, especially after the United States' strong showing in the 1984 Olympics and Greg LeMond's Tour de France victory in the summer of '86. Last year, Cititour, a 135-mile professional road race that ended in front of United Nations headquarters, attracted 100,000 spectators.

New York City is also the site of the nation's premier biathlon competition. Biathlon, a combination of cycling and running, is one of the fastest-growing participatory sports in the country.

One recent study showed that 80 percent of biathletes come from running backgrounds. For them, biathlon training and racing presents not just a fresh challenge and a relief from the monotony of running, but also a way to prevent overuse injuries. They turn to biking to spare their bodies the constant pounding of long-distance running and to use different muscle groups. In fact, biking is prescribed as rehabilitative therapy for some running injuries.

"It's hard to turn competitive runners into walkers—it's just not in their psyche. But switching from marathoning to biathloning is a natural progression," says Daniel Honig, president and founder of the Big Apple Triathlon Club (BATC), which, during the past few years, has shifted its emphasis to biathlon.

With 1,500 members, the BATC is the largest such club in the country. Biathlons are much more popular than triathlons in New York, drawing more than twice the number of competitors, says Honig, because they eliminate swimming. They're more convenient to train for and can be held in New York almost year-round.

This year, more than 4,000 biathletes will compete in the Goldome New York Biathlon Series, the largest multi-sport race series in the country. Each of the five races in the series has three parts: a 3-mile run, a 20-mile bike ride, and another 3-mile run. The championship race of the series, the Goldome New York City Biathlon, which has also been designated as the 1987 National Biathlon Championship, will be held in Central Park on November 8.

Soon, predicts Honig, the rest of the country will be like New York: Biathlon events and participants will outnumber triathletes, and biathlon will be second in popularity only to running.

SPORTS MEDICINE

Along with the physical-fitness boom came a corresponding increase in sports-related injuries. Recreational athletes who get hurt often want to do as the pros do—consult a specialist in sports medicine. But, patient beware: Sports medicine is not recognized as a specialty by the American Medical Association. This means that there are no national standards for medical-school sports-medicine programs or for post-residency training and no official certification for sports-medicine specialists or clinics.

The field has expanded rapidly: The American College of Sports Medicine, a multidisciplinary professional and scientific organization, has more than doubled its membership, to 10,700, in the last ten years. Those who bill themselves as sports-medicine specialists include internists, gynecologists, obstetricians, exercise physiologists, podiatrists, dentists, ophthalmologists, athletic trainers, nutritionists, and even masseuses. Some of them may not have much sports expertise. "There are a lot of people in New York who hang up a shingle saying sports medicine who really don't have the proper training for it. They might know how to put an arthroscope in someone's knee, but that's not enough," says Dr. Orrin Sherman, an orthopedic surgeon and the team physician for the New Jersey Nets.

Dr. Sherman and many others in the field advocate accreditation. Until that happens, experts stress the need for patients to ask questions. One should find out if the doctor has done a fellowship in sports medicine. "The doctor doesn't have to be affiliated with a team, but he or she should be somebody who deals with an athletic population all the time," says Dr. Sherman. As always, one should also check on the basics: Is the doctor board certified? What is his or her hospital affiliation?

A true sports-medicine specialist tries to treat athletes with exercise rather than with drugs or prolonged rest, and tries to catch injuries before they require surgery. Treatment also includes measures to keep the injury from recurring and attention to overall fitness, including strength, flexibility, and cardiovascular conditioning.

"Sports-medicine doctors differ in philosophy as well as in training from other doctors," says Dr. Sherman. "We take a very functional approach. Our goal is to get an athlete back to his or her sport."

This attitude can benefit weekend jocks as well as full-time ones. "All patients should be treated like professional athletes," says Irene Gilbert, a Manhattan physical therapist who specializes in sports medicine. "No one should settle for a limited range of motion when they could achieve complete recovery."

The way Orrin Sherman treats tendinitis of the knee, a common injury among runners and aerobic dancers, shows how a sports specialist works. Because misalignment of the hip or foot predisposes an athlete to tendinitis, the first thing he does is evaluate his patient's body alignment. Next, Dr. Sherman checks the patient's strength

GERALD WILKINS
Guard, New York Knicks

Each morning, depending on my mood, I decide what I'll do. Sometimes my routine is totally structured, other times only partially. Basically, I stay in shape with weight lifting, running, and basketball, four days a week, two hours a day around noon. And, every alternate day I swim, but I hesitate to include that as a training "must" because it's sheer pleasure. I train at home, in Atlanta. If I'm away from home and need to work out at a gym, I'd rather go when it's not crowded, so I don't get involved in conversation. I'm there to work out, not talk up!

(athletes with tendinitis frequently have weak thigh muscles, which can aggravate their problem) and flexibility, particularly of the hip and thigh muscles. "Often we can alleviate some of the symptoms just by stretching somebody in the office," Dr. Sherman says.

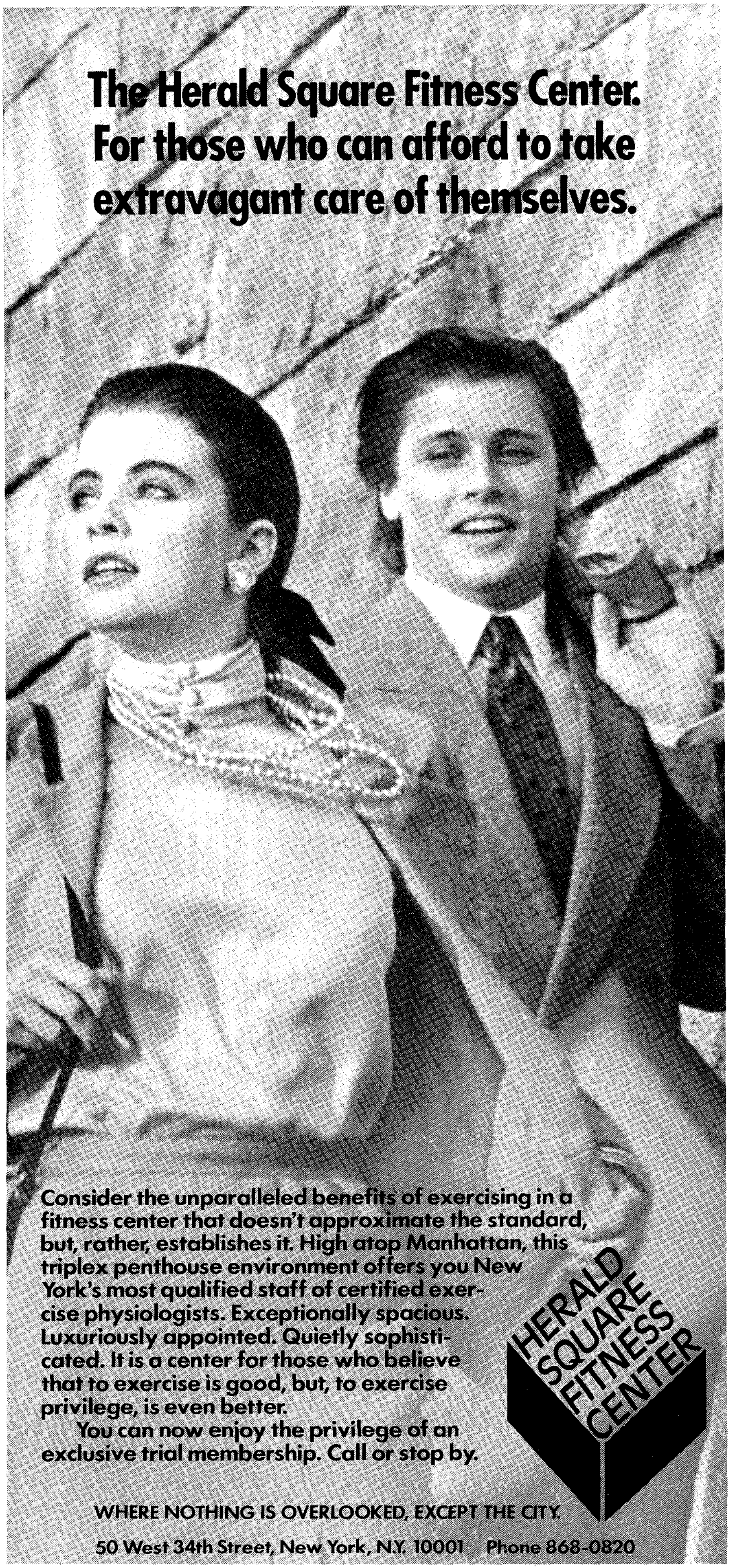
Next, to correct any deficiencies found in those evaluations, Dr. Sherman puts the athlete on a strengthening and stretching program. He uses ice as an anti-inflammatory measure, modifies the athlete's activity, and monitors the patient carefully as he or she gradually returns to sports. A doctor without a sports-medicine orientation might look at the knee, feel around, prescribe some anti-inflammatory medication, and tell the athlete not to do anything for a few weeks, says Dr. Sherman. "Then, when the athlete returns to exercise, symptoms will recur. The next time the patient comes in, the doctor will prescribe more medication and a brace. Ultimately, the tendinitis won't get better, but it may get worse."

What makes sports-medicine treatment distinctive, agrees Irene Gilbert, is its emphasis on mobilization. "Even if an athlete is on crutches, he can still ride an exercise bike, using his good leg, to keep his fitness level up," she says. A sports-medicine treatment may also include ultrasound and electrical stimulation and isometrics.

Dr. Sherman estimates that 90 percent of the injuries he sees are the result of overuse, bad training, bad coaching, poor conditioning, or improper equipment, and could have been avoided. So, encouraging athletes to heed fundamental rules of exercise—warm up, stretch, use gear that fits properly, adjust activity according to the weather, stop when fatigued, and cool down—is one of sports medicine's primary goals.

Dr. Sherman and others have already noticed that their patients are much better informed than in years past. "They're now more in tune to what's happening to their bodies," he says. "Patients often know just what their problems are; I've had people come to my office with articles from medical journals on their injuries."

Why then does he still see so many overuse injuries? "Participation in sports is an important part of people's lives, especially in Manhattan, where people work so hard and are so pressured in their jobs that sports comes as a great relief," he says. "The problem is that they often overdo it. Our role as sports physicians is not to tell them to give up their sport, but to do it sanely, without harming themselves." ●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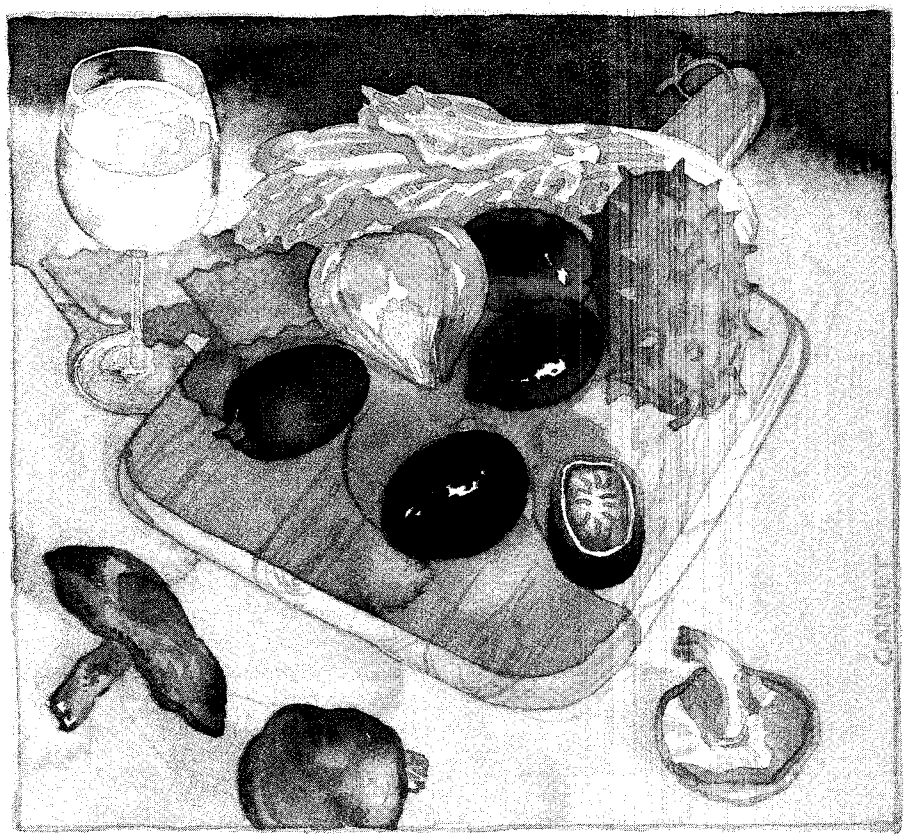

**Fruits. Vegetables. Pasta. Grains. Meat.
What's good—and why.**

CLAUDIA CARUANA

There's speculation that a backlash is on the way against the nation's preoccupation with healthy eating. Are nutritionally sound eating habits a fading fad? Those who suspect so cite as evidence seafood restaurants that have switched to all-beef menus and the brisk sales of such things as *The White Trash Cookbook*. But the evidence that healthy eating is here to stay is familiar and far stronger: Government statistics confirm that Americans are eating less meat, eggs, and butter; avoiding sugar, salt, and caffeine; and eating more poultry and low-fat dairy products.

Supermarkets, gourmet stores, and produce sellers have responded to the changing American diet and consumers' increasing desire to try new foods. More nutritious foods enter the market daily. Some are new products, some are improved versions of established products, and some are staples in other countries. These "new" health foods include fruits and vegetables, dairy products, low-fat beef and poultry, grains, pastas, and more.

These products follow a path blazed by others. Like yogurt, brown rice, and granola, they've moved from health-food stores to the mass market. More recently, tofu and rice cakes have also made this move. It's less of a leap than it used to be, because today the line between foods perceived as health foods and other foods is blurred.

In some cases, the consumer must shop carefully. There are yogurts, for example, loaded with sugar; tofu is often sold in the form of high-calorie desserts; and many granola bars—coated with peanut butter, studded with chocolate chips, and laced with palm oil—are hardly health food.

In most ways, though, the blurring of the boundaries is for the better. Truly healthy foods are now widely available, and consumers realize that things they've always loved, such as pasta, can be health foods.

Here's a rundown of some of the more popular new and nutritious products on the market.

FRUITS & VEGETABLES

New Yorkers' taste for the new even extends to their choice of produce. Think of the kiwi and its quick rise from an unknown fruit to an overexposed one. It was promoted by a savvy marketer, underwent a name change (from Chinese gooseberry), and appeared in chic restaurants. Soon, California kiwis could be found in nearly every New York City produce market. Which fruits and vegetables might be next to follow the kiwi, papaya, mango, avocado, and spaghetti squash from obscurity to familiarity and then, perhaps, to overexposure?

Much produce new to the U.S. comes from Asia. The Chinese cabbage, for example, sometimes called nappa, Peking cabbage, or hakusai, is finding its way into New York kitchens with increasing regularity.

There are two types of Chinese cabbage. One is long and narrow with outward-curling leaf tips and the second is shorter with inward-curling leaves. Both are pastel green and thinner leafed than the round-headed cabbage familiar to Americans. Chinese cabbage also tends to be crispier and juicier both raw and cooked than round cabbage. In her book, *Uncommon Fruits & Vegetables: A Commonsense Guide*, Elizabeth Schneider praises the Chinese cabbage's versatility. "It is delicious through the textural gamut, from crisp-raw, to tender-crunchy, to a silky-soft 'overcooked,' " she writes.

Low in sodium, Chinese cabbage is an excellent source of vitamin A, folic acid, and potassium. A cup of steamed Chinese cabbage contains less than twenty calories.

Squash once had a ho-hum reputation and was rarely found on restaurant menus. That's no longer true of spaghetti squash and, more recently, chayote. Most frequently seen in the winter, but available in New York year-round, chayote (sometimes called mango squash) is a pear-shaped vegetable with a large, edible seed. Its inedible skin is lime green, its flesh either dark green or creamy white. Because it retains its crunchy texture when cooked and has a mild flavor, chayote is often stuffed with other vegetables, raisins and nuts, cheese, or meat, and then baked. Popular in many parts of the world, especially the Caribbean, South and Central America, and India, it is a common chutney ingredient and adds variety to salads and stir-fried vegetables.

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AT WATERVILLE VALLEY

Chayote is often used in Cajun cooking, where it goes by the name mirliton. It stores well in the refrigerator, is a good source of fiber, and has a mere 50 calories per cup.

It would be easy to overlook the jicama in the produce market. Also called Mexican potato, the jicama has brown, easily peeled thin skin and is shaped like an oversized turnip, says Carol Bowman-Williams, consumer and information specialist at Frieda's Finest/Product Specialties, the Los Angeles-based importer of exotic produce that popularized the kiwi in the United States.

"The jicama should be peeled and may be eaten either raw or cooked," says Bowman-Williams. "Its white flesh has the crispness of apples and a mild flavor." Jicamas are imported from Mexico, where they are often served dipped in chili powder or lime juice. Because the vegetable is 90 percent water, it is low in calories—about 100 per cup.

The kiwano horned melon is far harder to overlook. It's an oblong fruit from four-to-six inches long with small spikes and a golden yellow color when ripe. It has a glistening, lime green pulp, which tastes like a combination of lime and cucumber, and edible seeds. The jelly-like pulp should be scooped out and eaten plain, over ice cream, or in a fruit salad. Most kiwanos sold in New York are imported from New Zealand.

The sweet, deep purple passion fruit, also grown in New Zealand, but now cultivated in California as well, is also sold at New York produce markets. It, too, can be eaten plain, with ice cream, or used in other desserts.

Another popular import is the hon shimeji, or Japanese honey mushroom. This small mushroom (the largest measure only one inch across) resembles a brown button and is popular in New York year-round, according to Bowman-Williams of Frieda's Finest. Grown in clusters, hon shimeji are imported from Japan and are good raw or in meat dishes, stews, or sauces.

Elephant garlic is no newcomer to the New York produce market, but it is being used more frequently, especially by cooks who find the flavor of regular garlic overpowering or dislike its aftertaste. As its name implies, elephant garlic bulbs are much larger than common garlic; an average clove is four times the size of a regular garlic clove and has eighteen calories.

These fruits and vegetables and other new entries (including Mexican Burro bananas, star fruit, and cherimoyas) are selling briskly. Also selling well in New York are organic fruits and vegetables. At Whole Foods in Soho, the organic produce department is getting busier and busier, according to the store's owner, Charles Rosenblum. "People are more concerned than ever about what's sprayed on their food and are willing to pay a little extra to avoid it," he says.

DAIRY PRODUCTS

According to the USDA, the per-capita consumption of yogurt in the United States was approximately one-quarter of one pound in 1960. By 1985, that figure had risen to approximately four pounds. The annual market for yogurt is estimated to be as high as $1.1 billion, with sales increasing 11 percent a year. The time seems right for similar foods: Enter kefir.

Kefir (pronounced kuh-FEAR), a cultured-milk beverage, is a dietary staple in the Russian Caucasus and has long been available in liquid form in many health-food stores. It wasn't until late last summer, however, that there was any major effort to get kefir into American supermarkets. At that time, the American Kefir Corporation, in Fair Lawn, New Jersey, brought out Basis Kefir, which they advertised as, "Everything yogurt's supposed to be." Basis was the first spoonable, custard-textured kefir on the market.

What is kefir? Dick H. Kleyn, professor of food science at Rutgers University in New Brunswick, says, "Traditional kefir can be made from cow, goat, or sheep milk. It has a different microflora than yogurt. It also has a small amount of alcohol, usually 1 percent or less, and fizz or carbonation if it is made correctly." Another component of kefir is not present in yogurt—yeast. Yogurt has two strains of bacteria responsible for its taste, while kefir has a number of yeasts responsible for its flavor.

The difference in taste between kefir and yogurt, Brian Glynn, a spokesman for American Kefir, says, is that even though both have low-fat milk as their major ingredient, kefir is less acidic-tasting than yogurt. Consequently, less sugar and fruit are used to flavor kefir. This is why, ounce for ounce, there are fewer calories in fruited kefir than in fruited yogurt.

Because kefir culture produces its own B-complex vitamins, Basis Kefir has 25 percent more riboflavin, 29 percent more vitamin B-12, and 30 percent more thiamine than an equal amount of milk. It's also calcium-rich.

Another dairy product is scheduled to make its debut in American supermarkets soon: spreadable butter. Mary Payne, spokesperson for the United Dairy Industry Association, says spreadable butter, which will be test-marketed in late 1987 or early 1988, is made through a proprietary process that makes the butter softer and removes between 35 and 40 percent of the fat. Because the fat is reduced, the butter will be lower in calories than regular butter.

The new butter will be a 100 percent dairy product, will be spreadable right from the re-

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Keith Cedros, the Mets fitness instructor, created a routine for me that I follow five days a week, two hours a day, at a gym near my Manhattan home. I run, lift weights, and do exercises designed for different parts of the body. Off-season, I keep the same daily routine, no variations. Consequently, I'm in the best shape I've ever been in—203 to 204 pounds.

frigerator, and will be about the same price as margarine, Payne says. There are plans to flavor it with garlic, chives, and herbs.

GRAINS AND PASTAS

New Yorkers have discovered that their choice of grains includes much more than corn and wheat flakes. Oatmeal and oat bran, in particular, according to Elwood F. Caldwell, executive editor of *Cereal Foods World* and associate dean of the College of Agriculture at the University of Minnesota, are popular breakfast foods again.

Part of the reason for the increased interest are studies recommending additional fiber in the diet. More recently, however, research led by Linda Van Horn of Northwestern University Medical School's Department of Community Health and Preventive Medicine indicated that oatmeal products could actually lower serum-blood cholesterol levels, especially among people who already follow a fat-modified diet.

Elwood Caldwell notes that oat bran, now available in supermarkets as well as health-food outlets, is rich in total dietary fiber, not only crude fiber. Cereal giant Kellogg, maker of pre-sweetened Crackling Bran cereal, recently added pre-sweetened Crackling Oat Bran to its product line.

Mark Landsperger, merchandising manager of Nature Food Centers/Vitamin Quota, which has seventeen stores in the New York area, says his firm has seen growth in the sales of cold cereals. Always popular, he says, "are the raisin brans and wheat flakes, but there has been a lot of interest in oat bran cereals, such as Kölln's (a Swiss import) and Health Valley, neither of which have to be cooked."

Many health-food purveyors have noticed that grains and pastas are selling well because more of their customers are on macrobiotic diets, and customers are more willing to try barley, millet, couscous, kasha, and other grains and grain combinations. Strong sellers in the summer, says Jane Rockhold, owner of Earth's Harvest Trading Company, on Columbus Avenue, are lighter grains such as amaranth, which is very high in protein, and South American quinoa.

Pasta products have also been added to the diets of many health-conscious New Yorkers. Because they are light and versatile, pastas made with spinach, carrot, tomato, or beet flours instead of the traditional durum wheat or semolina have seen increased sales at Balducci's, according to Nina Balducci, vice-president of Balducci Enterprises.

Zabar's, too, does a brisk business in spinach, carrot, and beet-pasta products, as well as the more common wheat, notes co-owner Murray Klein. And, many customers of Nature Food Centers/Vitamin Quota are purchasing pasta products made with Jerusalem artichoke or corn flours.

BEEF AND POULTRY

To please consumers concerned about their waistlines and fat intake, ranchers are making a concerted effort to breed leaner animals and butchers are cutting more noticeable fat off beef.

Consumption of beef has dropped during the past ten years, but, according to the Beef Industry Council of the National Live Stock and Meat Board, a trade association, beef is making a comeback. "It is no longer pictured as the bad guy," Tom McDermott, vice president for information, says. Due to selective breeding and a change in diet (more grass and less corn), cattle actually are leaner today than twenty years ago. Particularly low-fat cuts of beef include top round, top loin, round tip, eye of round, sirloin, and tenderloin.

USDA Nutrition Information Services statistics indicate there is a negligible difference in the total fat, calories, and cholesterol levels of chicken, turkey, and beef. There is a difference, however, in the saturated-fat level, believed to be responsible for elevation of serum-blood cholesterol in susceptible people. Three ounces of lean-ground beef have 6 grams of saturated fat, while three ounces of skinned roast chicken have 1.7 grams.

The Beef Council has started an aggressive advertising campaign, featuring Cybill Shepherd and James Garner, and using the slogan "Whatever happened to real food?" to tout the benefits of eating lean beef and to spread the word that it's high in protein, thiamine, riboflavin, niacin, B-12, iron, and zinc.

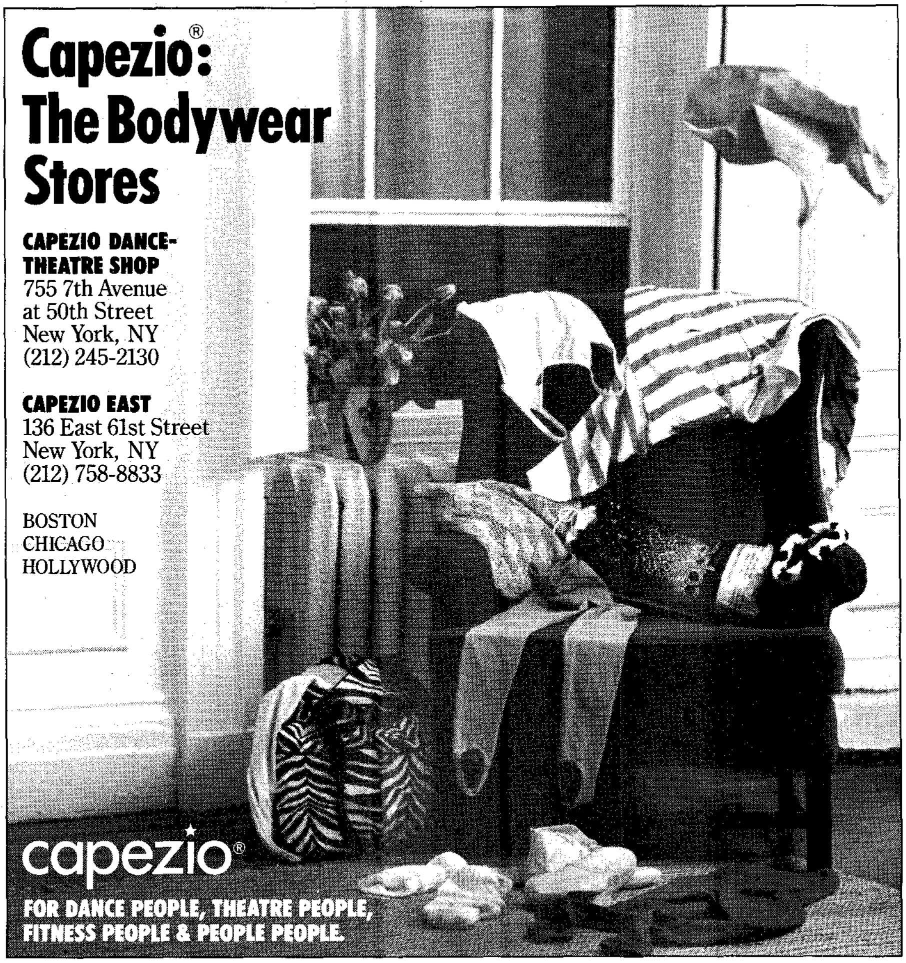
No longer generic, beef now often carries brand names. Brae Beef, named for a Stamford, Connecticut, farmer, has been dubbed a "designer beef." It is raised in a pesticide-free environment and fed yams, garlic, and beer in addition to grain. Brae is lower in fat but higher in protein than most beef because of its unusual diet. A sample selection of Brae Beef, consisting of two strip steaks, two filet mignon, and one pound of chopped steak, weighs approximately three and three-quarter pounds and retails for $95 at Balducci's.

Poultry breeders, too, are fighting fat. Many of the larger companies, including Perdue and Holly Farms, have produced leaner birds through a combination of genetics, diet changes, and the removal of leaf fat (stomach fat). However, they can no longer advertise their products as "low fat." USDA regulations, in effect since March 1986, mandate that for a product to be labeled low fat, it must be at least 25 percent leaner than a comparable product. According to Bill Roenigk, a spokesperson for the National Breeders Council, some commercial poultry came close to that mark, but none reached it.

Leaner and healthier birds, some breeders believe, can also be raised by treating them more humanely—keeping them out of confinement, allowing them more growth time, and forgoing the antibiotics used to speed the growth of most commercial birds. Free-range chickens from Pine Ridge Farms, in Arkansas, and Rocky the Free-Range Chicken, in California, are sold in New York-area supermarkets. "We're seeing a huge demand for free-range chickens because our customers are concerned about all the drugs used to raise commercial birds," says Charles Rosenblum, of Whole Foods in Soho, who sells Pine Ridge birds.

The Food Animals Concerns Trust (FACT), a society for farmers and breeders who advocate the humane and wholesome raising of food animals, is a proponent of free-range chickens and the sponsor of Nest Eggs brand eggs. These are eggs from unconfined laying hens, or as their ads read, "Eggs from hens free to fly." Sold at D'Agostino supermarkets, Balducci's, Jefferson Market, Grace's Market, Dean & DeLuca, Ottomanelli Bros., and other New York stores, the eggs come from Pennsylvania and New Jersey free-range chicken farms. "Nest Eggs are not USDA inspected," says Gary Brown, president of FACT, "but they meet Grade A standards or better."

Ever-increasing health consciousness and the widely reported results of scientific studies have made New Yorkers more aware than ever of the importance of healthy eating. Meanwhile, thanks to aggressive marketing and innovative restaurateurs, more healthy foods are available to us. All this may lead to a healthier city. Smart eating habits, after all, are often acquired through trying new foods. ●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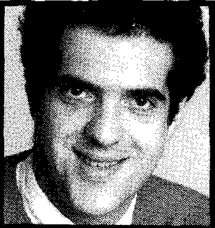
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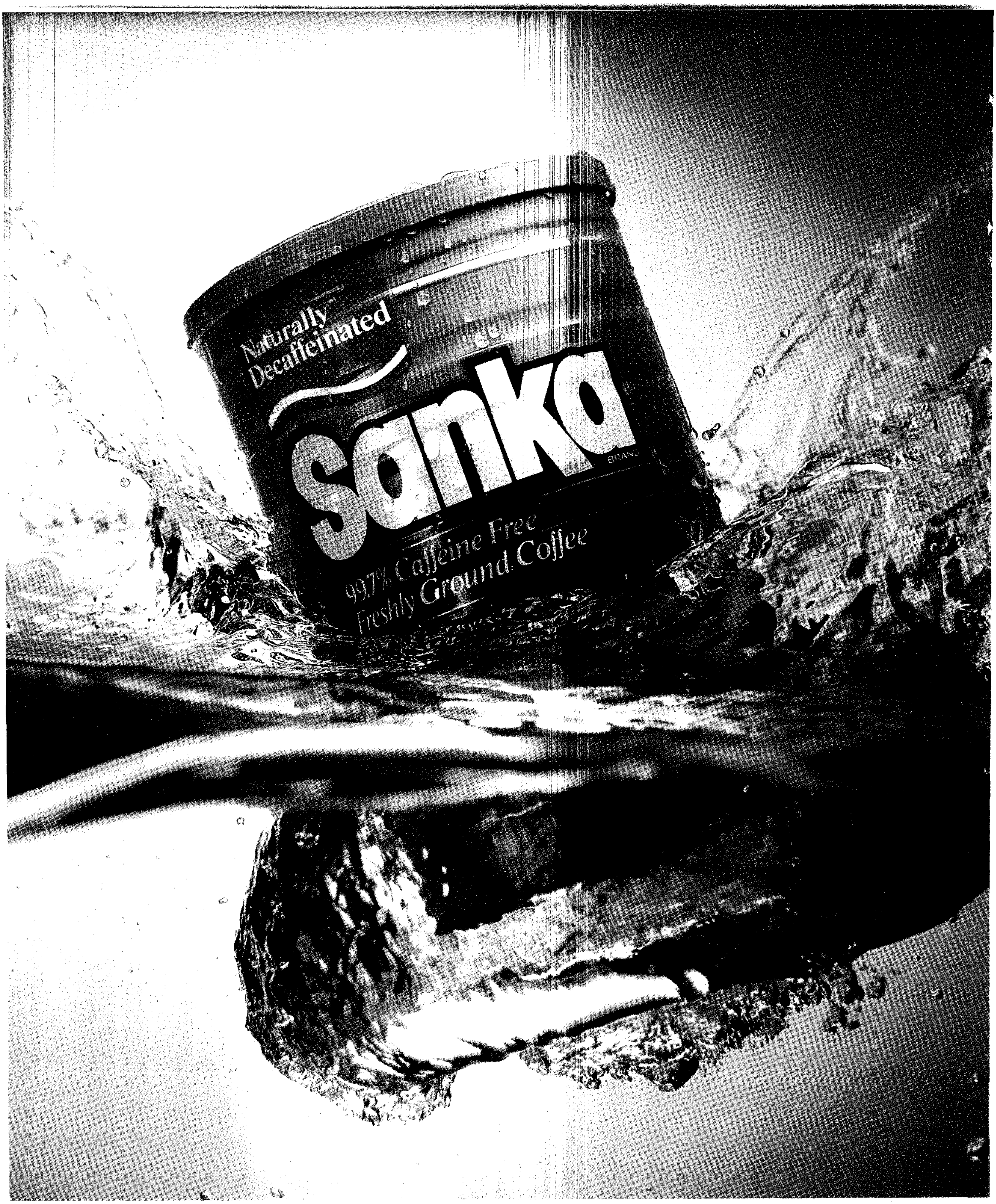
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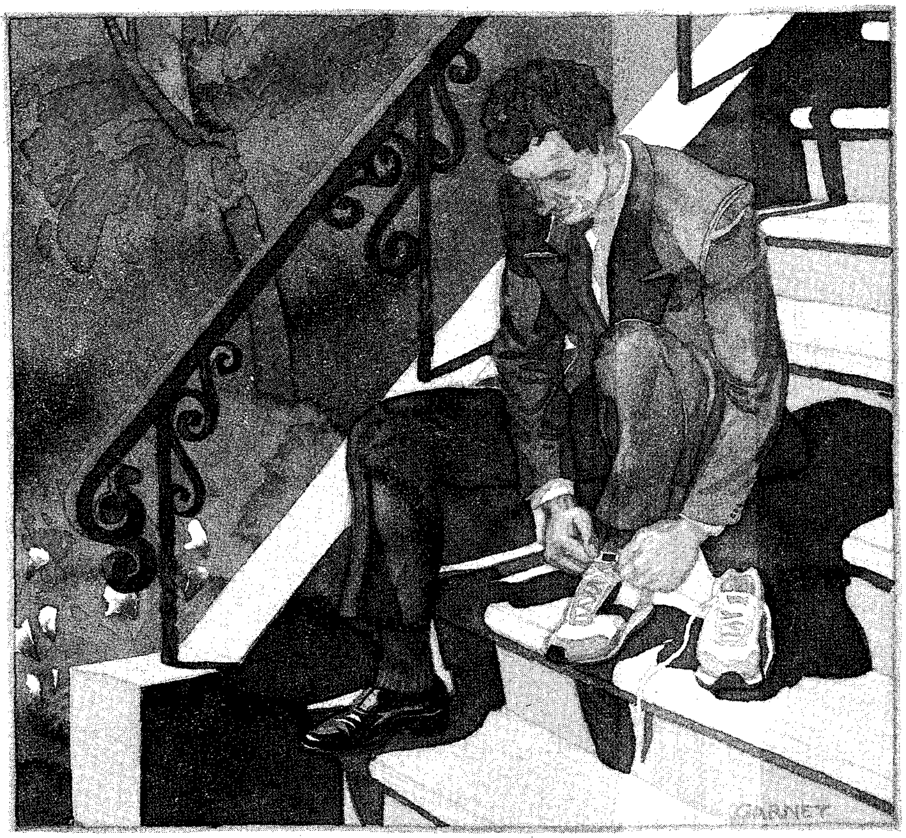


A step-by-step guide for the fleet of feet.

LINDA VILLAROSA

New York is the country's leading walk-to-work city: According to the most recent United States census figures, 11 percent of all New Yorkers walk to and from their jobs. For many New Yorkers, walking is more than just a convenient mode of transportation, it's also a workout.

Walking is such a common exercise that all the recent homage being paid to it seems almost silly. Yet, there are solid reasons for the increased attention. Only recently have in-depth studies confirmed the health benefits of this activity. And, walking has suddenly soared in popularity to become the country's number-one exercise and participation sport. Polls show that an estimated 55 million Americans walk for exercise. Membership in the New York Walker's Club has leapt from 12 to 2,000 since the group was founded in 1979. Its members include children and a 95-year-old woman who walks six miles daily in Central Park. They travel at paces from as swift as ten-to-twelve-minute miles to as slow as twenty-minute miles.

THE BENEFITS

Walking to work and back is ideal exercise. It's timesaving, less stressful than squeezing into a rush-hour subway or bus, and it exercises the arms, legs, heart, and lungs.

The health benefits of walking are now well documented. An ongoing study of 17,000 Harvard alumni shows that walkers who expend 2,000 calories a week tend to live longer than those who do not exercise regularly.

Other recent reports confirm that walking stimulates the cardiovascular system, leading to increased aerobic fitness. "Research has shown that you can gain health benefits just by briskly walking five city blocks a day. Walking to and from work is a wonderful way to accomplish that," says Dr. James Rippe, a cardiologist who is director of the Exercise Physiology Laboratory at the University of Massachusetts Medical Center, and coauthor of *Fitness Walking for Women*, to be published by G.P. Putnam's Sons in September.

Along with its cardiovascular benefits, walking is also an excellent tool for losing weight. While it can't match running as a calorie-burning activity, walking for one hour at a rate of three miles per hour burns about 320 calories, roughly equivalent to a cup of vanilla ice cream with a chocolate-chip cookie on the side. "Without changing your eating habits but adding a 45-minute walk, four times a week, you can lose eighteen pounds in a year," Dr. Rippe calculates.

Perhaps best of all, at least for any recreational athlete who has spent a week hobbling around after a weekend of sports activity, walking boasts a low rate of injury. The impact force of walking is much less than that of running or other more strenuous exercise options. "The forces passing through the walking foot equal approximately 120 percent of body weight," notes podiatrist Dr. Richard Schuster. "That is much less than the forces of running, which equal two, three, or four times body weight, depending on your size and pace." With less stress on the feet, legs, and lower back, walkers avoid many injuries associated with running, such as Achilles tendinitis, heel pain, and knee problems.

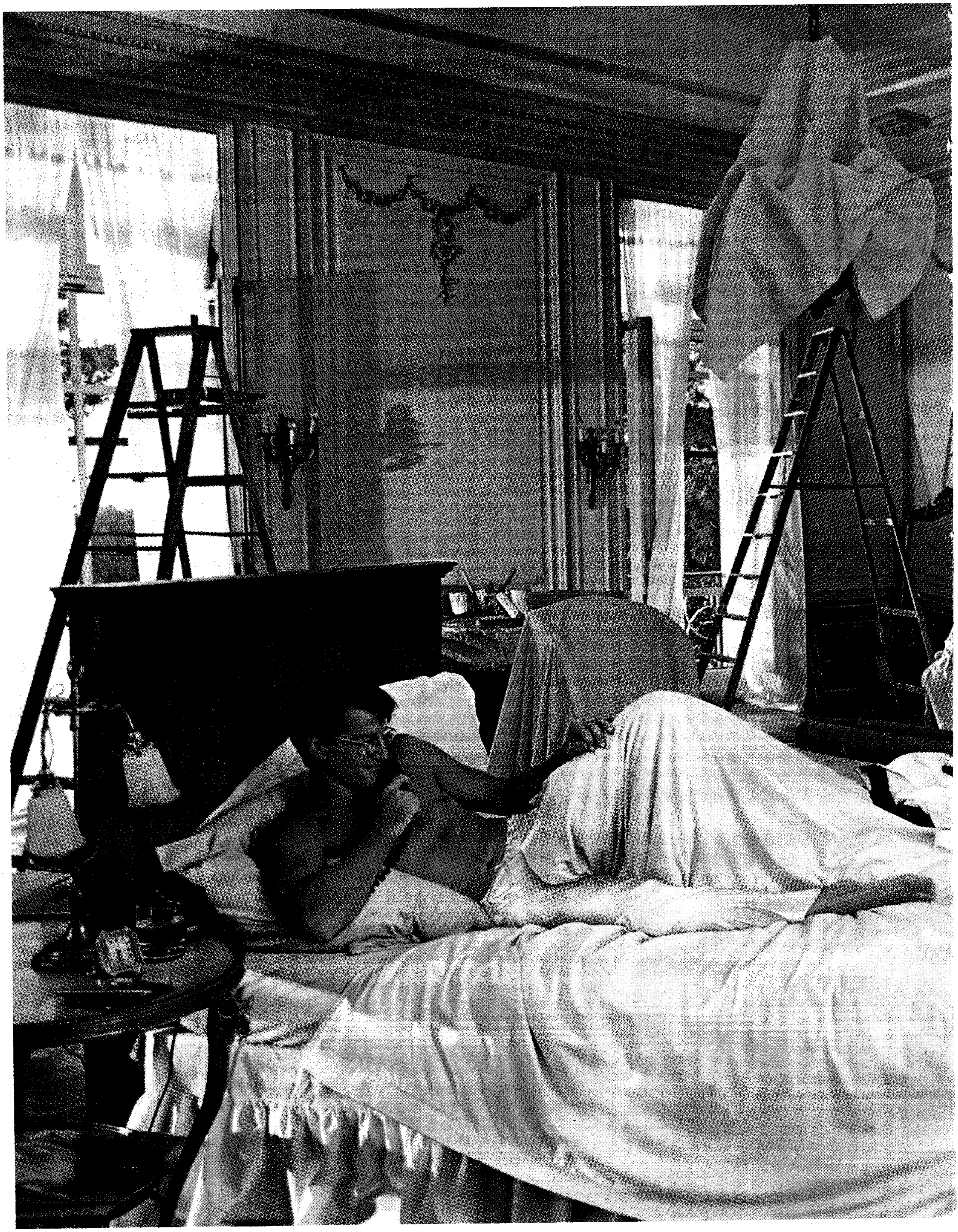
WALKING FOR FITNESS

Ambling to the corner deli or high stepping from one appointment to the next comes naturally, but walking for fitness takes more effort than merely putting one foot in front of the other.

As walking has boomed, strides are now labeled: There's race walking, an Olympic sport in which participants are easily recognizable by their straight-legged, hip-swinging gait. Experts also recommend other strides, known variously as health walking, fitness walking, power walking, and even samba walking, all variations on the race-walking form.

For those who walk to work, some of these

(Continued on page 20A)



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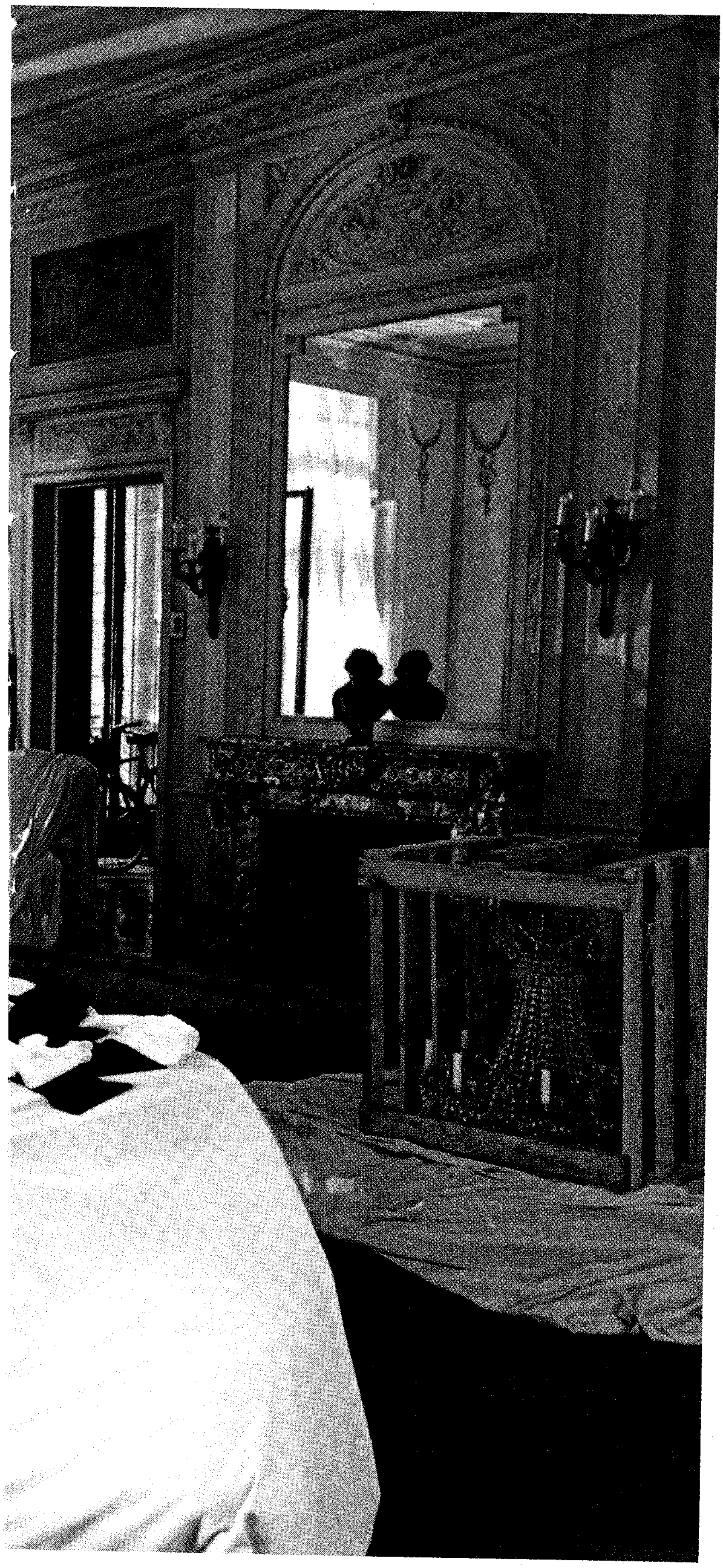

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forms of walking may prove too odd for comfort. Simply increasing one's natural gait by about 25 percent—that means moving from a stroll to a two- to four-mile-per-hour brisk walk—will prove more practical for a walk-to-work program. Stepping up the usual pace will produce significant health benefits without demanding complicated alterations in natural walking form. "As you increase your speed, motions that accompany faster walking will occur naturally," says Dr. Rippe. "That is, your stride will lengthen and your arms will pump harder."

Walkers who wish to further increase the intensity of their exercise may want to try walking uphill. Adding hand weights will also force walkers to work harder. But many experts warn that weights must be used with caution. "As you walk faster and the arms swing harder while carrying weights, you could stress the shoulder joint," says Dr. Marlene Adrian, director of the biomechanics research laboratory at the University of Illinois. "Be sure to avoid using weights that are too heavy, and always control your arm swing."

Carrying a briefcase provides a built-in hand weight. But keep it light. Although a walker's stride will adjust naturally to the weight of the briefcase, if it's too heavy, one's gait may be thrown off.

Some walkers may eventually want to move on to race walking. The New York City race walking community received a major boost in May when the sport's premier competition, the World Cup, was held in Central Park—its first time ever in the United States. "This is a major breakthrough for race walking. It's always been more popular in Europe and Mexico than in the United States," says Richard Goldman, president and coach of Metropolitan Racewalkers, a club for novices and experienced competitors. "There's every reason why it should take off."

WALKING SAFELY

Walking through New York may mean dodging cyclists, taxis, police barriers, and other pedestrians on the streets and sidewalks of the city. However, due to increased enforcement, improved engineering, stiffer traffic-violation penalties, and heightened awareness, pedestrians in New York were safer in 1986 than in any year since 1912, according to the Police Department. Following a few commonsense tips will keep walkers even safer:

- Stretch for at least fifteen minutes to loosen all parts of the body, especially the ankles, calves, arms, and lower back. Walk slowly at first and then pick up speed.

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- If possible, choose an uncrowded route during an off-peak hour. The outer perimeter of Central Park, the path along the East River stretching from the Upper to the Lower East Side, the Brooklyn Bridge, and West Street from about 14th Street to Battery Park are good choices.
- New Yorkers can join in the New York Walker's Club's Healthwalks, free clinics held at eight metropolitan-area locations every Saturday morning. Contact: Walker's Club of America, Box M, Livingston Manor, NY 12758; (914) 439-5155.

WALKING ACCESSORIES

Even though walking is an easy exercise that doesn't demand high-priced, high-tech equipment, there are now many accessories designed to attract walkers' dollars. A dozen books tell readers how to walk, with four major publishers bringing additional walking titles out between now and September. Several videos take viewers through walking step by step, while *The Walking Magazine* comes out every other month, covering subjects ranging from tips on form to adventure tales of international treks.

The most noticeable product of the walking boom has been the new models of walking shoes that have flooded the market in the last two years. All of the major athletic-footwear companies offer one model or several. Rockport, the market leader, sells about 75 models ranging from athletic-shoe style fitness wear to ultra-light, wing-tip dress shoes. The company has seen its sales jump from $7.1 million to over $100 million projected for this year.

While not all experts agree that walking shoes are absolutely necessary, no one argues about their comfort. The well designed walking shoe averages $60 to $70; is flexible to accommodate heel-to-toe motion; has a bouncy, impact-reducing sole; and contains a sturdy, rigid heel counter for added stability.

New Yorkers can buy walking shoes and accessories at the Urban Hiker, a new store at 85th Street and Amsterdam Avenue. Billed as "America's First Walking Store," the Urban Hiker carries an assortment of goods including heavily padded walking socks, fanny packs, a retractable walking stick, pedometers, and rainwear.

Hopefully, walking's current popularity will inspire, not turn off, thousands of potential fitness walkers. It might even lead to a less stressed city: Many New Yorkers who walk to work notice that walking helps their mental well-being as much as their physical health. ◉

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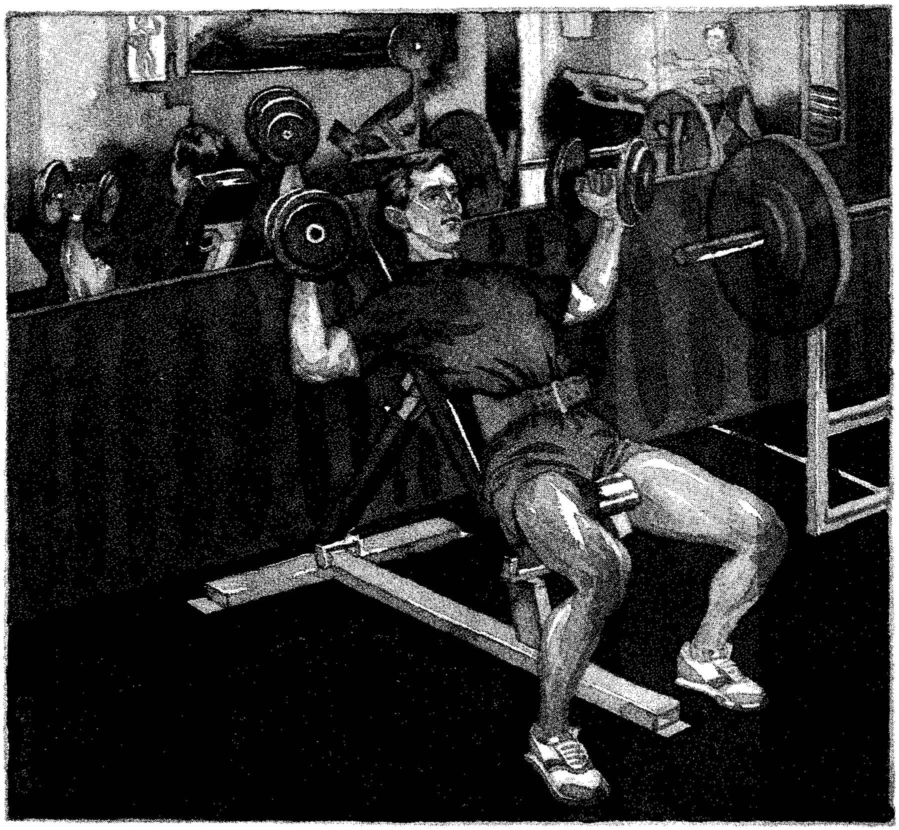


Where should you go to get fit? There are dozens of choices, from health clubs to private exercise studios.

It's a buyers' market for New Yorkers shopping for fitness centers. No matter what type of service and atmosphere you're searching for, there are certain to be several places to satisfy (or even pamper) you. New York has high-status health clubs with celebrity members, talking exercise equipment, and every amenity from massage to perfumed soap, as well as small studios where exercisers shape up following dance principles or work out to lively aerobic routines.

Think about what you want from a fitness center: Are you looking for sociability? Do you want to learn about health and nutrition? Is it important to get your workout over with quickly? Be sure to visit any club you're considering joining to size up the facilities, the staff, and the ambiance.

You may decide on a full-service health club or, if you prefer something less elaborate, you may opt for one of the exercise studios, dance schools, or gyms listed under "Movement" in this section. (Only dance schools offering classes for non-professionals are included.) Here is a selected list of New York City fitness centers, including their hours, rates, and facilities. Use it as a starting point to find a fitness center that fits you.

DOWNTOWN

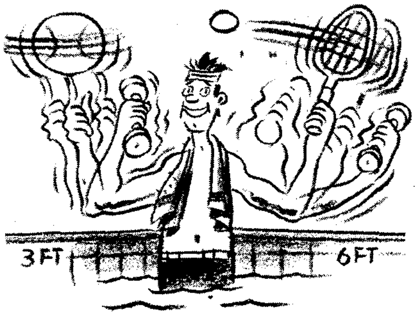
NEW YORK HEALTH & RACQUET CLUBS
During the last year, all of NYH&RC's six properties have added Lifecycles, StairMasters, computerized rowing machines, treadmills, Eagle Cybex upper-body ergometers, Keiser CAM equipment, free weights, and one-on-one training. Rates are $750–$950 for one year ($1,100–$1,300 for two years) and include free membership at Village Tennis Courts (989-2300), 110 University Place. NYH&RC also offers its five-part "Quitsmoke" program to members ($25 tax-deductible contribution to the American Cancer Society) and non-members ($95 contribution) and provides free nutritional counseling and individualized exercise programs to members.

NEW YORK HEALTH & RACQUET CLUB
39 Whitehall Street
New York, NY 10004
269-9800
Hours: M–F 6:30 A.M.–9:30 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See above. **Facilities:** CAM 300 series, Nautilus circuit, free weights, Eagle Cybex machines, Smith machines, Lifecycles, StairMaster, rowing machines, bicycles; two exercise studios; indoor pool (59' x 20'); running track; racquetball and squash courts; lockers, steam, sauna; sun deck; massage; restaurants.

BATTERY PARK SWIM & FITNESS CENTER AT GATEWAY PLAZA
375 South End Avenue
New York, NY 10280
321-1117
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 8 A.M.–7 P.M. **Rates:** One year $975; off-peak $775. Corporate rates available. **Facilities:** Combined Nautilus and Eagle Cybex circuit, free weights, treadmills, Lifecycles, StairMaster, rowing ergometers, cross-country machines, Versa Climber; glass-enclosed pool (50' x 25'); lockers, sauna, steam, whirlpool; tanning (solaria and sun deck); massage; Aquasize programs, scuba diving, aerobics, and yoga; one-on-one exercise instruction; medical testing, corporate-wellness programs.

DOWNTOWN ATHLETIC CLUB
19 West Street
New York, NY 10004
425-7000
Hours: M–F 6 A.M.–8:30 P.M.; Sat., 8 A.M.–5 P.M.; Sun., 10 A.M.–5 P.M. **Rates:** Initiation fee $500; one year $1,507.92; monthly $125.57. **Facilities:** Nautilus circuit, Universal machines, free weights, Total Gym, exercycles,

We've got everything but potted palms, mirrored ceilings, doormen, hot tubs, designer boutiques, palm readers, poolside dining.



What we do have is everything you need to get in shape and stay that way: Nautilus, Universal, free weights, 75 foot pool, racquetball, indoor track, Biocycles, treadmills, Liferowers, individual fitness programs, sundeck, sauna, basketball, volleyball, free aerobics, slimnastics, yoga, karate and more.

Sign up now for special 3, 2, or 1 month memberships. Special summer rates count toward annual membership.

Call: 427-6000, ext. 140.

Plain good sense.
The 92nd Street Y
Health & Fitness Center.

92nd St Y
1395 Lexington Avenue
New York, NY 10128

The 92nd Street YM-YWHA is an agency of UJA-Federation.

rowing machines; pool (75' x 30'); nine squash courts, two racquetball courts; basketball gym; lockers, sauna, steam; massage; judo, martial-arts classes.

EXECUTIVE FITNESS CENTER
Vista International Hotel
3 World Trade Center (22nd floor)
New York, NY 10048
466-9266

Hours: M–F 6 A.M.–9:30 P.M.; Sat., Sun. 8 A.M.–7 P.M. **Rates:** Full membership: initiation fee $325; one year $1,300; monthly $122. Aerobics: initiation fee $125; one year $500; monthly $45. Other plans available. **Facilities:** Nautilus circuit, Universal, Keiser, bicycles, cross-country machines, rowing machines, treadmill; indoor swimming pool (50' x 20'); indoor track (13 laps to the mile); two racquetball courts; locker rooms, sauna, steam; massage; personalized programs, progress reviewed daily; cardiovascular evaluation; one-on-one training.

CARDIO-FITNESS CENTER
79 Maiden Lane
New York, NY 10038
943-0540

Hours: M–F 6:30 A.M.–7:30 P.M. **Rates:** One year $1,195. Reciprocal membership with Pan Am Building and 345 Park Avenue Cardio-Fitness centers. **Facilities:** Training rooms with Universal machines, bicycles, rowing machines, treadmills, aerobic-exercise equipment; locker rooms, sauna; individualized, monitored programs; cardiovascular evaluation; one-on-one training.

APPLE HEALTH & SPORTS CLUBS

Apple members may use facilities throughout the city—including the racquetball courts at the Fulton Street club and the "counter-current" pools at the city's newest Apple on Third Avenue near 81st Street. In these custom-designed pools, one swims in place against a current, which can be made weaker or stronger. All Apple clubs offer one-on-one training, rowing machines, new Versa Climbers, and the Ultra-Fit program (a total-body fitness workout). Various plans available. Call for information. Discounts for students and for corporate accounts.

APPLE HEALTH & SPORTS CLUB
88 Fulton Street
New York, NY 10038
227-7450

Hours: M–F 7 A.M.–9:30 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See above. **Facilities:** Training rooms with Nautilus circuit, free weights, Lifecycles, StairMasters, treadmills; indoor pool (60' x 20'); two racquetball courts; exercise classrooms; locker rooms, sauna, steam, whirlpool; tanning; sun deck; massage.

DENIS POTVIN
Captain, New York Islanders

I do all my training at home [on the north shore of Long Island]. At the start of the off-season, I train two hours a day, three times a week, then increase in August, as the time for training camp approaches. I've followed Jane Fonda's Workout, I have a fitness bicycle and a Nordic Track machine, and I run. Since I'm not blessed with a jogging physique (I'm not tall and lean), it's not easy for me to jog, but I've persevered. It took me three years, but now I look forward to covering five miles, alone. What I welcome most about running is that I get 45 minutes of my own company—which is at a premium.

PRINTING HOUSE FITNESS & RACQUET CLUB
421 Hudson Street
New York, NY 10014
243-7600

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Racquetball membership: one year $200. Fitness Club: one year $875; off-peak $675. Court fees: $7–$9 half hour. Aerobic-dance membership: one year $450. **Facilities:** Training room with Nautilus, free weights, treadmills, rowing machines, cross-country machines, upper-body trainers, bicycles, ergometers; aerobic-dance studio; five racquetball courts; four squash courts; rooftop outdoor swimming pool (30' x 20') with sun deck; lockers, sauna, steam, whirlpool; pro shop; café; two racquet pros; personalized, supervised exercise programs; cardiovascular evaluation; nutritionist; one-on-one training. Sports-medicine department with physical therapy and sports podiatry.

APPLE HEALTH & SPORTS CLUB
211 Thompson Street
New York, NY 10012
777-4890

Hours: M, W, F 10 A.M.–10 P.M.; T, Th 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See main listing. **Facilities:** Training rooms with Nautilus circuit, StairMasters, Lifecycles, treadmills; indoor pool (35' x 25'); exercise classrooms; locker rooms, sauna, steam; tanning; sun deck; massage.

BODYWORKS FITNESS CENTER
626 Broadway
New York, NY 10012
475-5030
Hours: M, W, F 7 A.M.–10 P.M.; T, Th 7 A.M.–9 P.M.; Sat. 10 A.M.–5 P.M.; Sun. noon–7 P.M. **Rates:** Unlimited, one year: classes $295; classes and use of facilities $395; one-on-one membership $750; 15 one-hour home-training sessions $585 plus $65 registration fee. Other plans available. **Classes:** Low-impact aerobics, abdominal workshop, yang t'ai chi, yoga, wu Mei kung fu, self-defense, stretch. **Facilities:** Nautilus circuit, free weights, bicycles, rowing ergometers and cross-country machines, treadmill; Lifecycles, Versa Climber, StairMaster; aerobic room; locker rooms, showers; massage and bodywork.

NATURAL PHYSIQUE CENTRE
104 4th Avenue
New York, NY 10003
420-9585
Hours: M–F 7 A.M.–10 P.M.; Sat. 10 A.M.–6 P.M.; Sun. 10 A.M.–4 P.M. **Rates:** One year $500; six months $300; one month $75; daily $8. **Facilities:** Nautilus, Lifecycles, treadmills, free weights; lockers; sun room; aerobics, calisthenics; one-on-one.

NEW YORK HEALTH & RACQUET CLUB
24 East 13th Street
New York, NY 10003
924-4600
Hours: M–F 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–9 P.M. **Rates:** See p. 23. **Facilities:** Training room with Nautilus, Smith machines, Lifecycles, StairMasters, free weights, computerized rowers and treadmills; indoor swimming pool (30' x 12'); two classrooms; warm-up room; locker rooms, sauna, steam, whirlpool; tanning; massage; health-food bar.

MIDTOWN / EAST

APPLE HEALTH & SPORTS CLUB
321 East 22nd Street
New York, NY 10010
673-3730
Hours: M, F 7 A.M.–10 P.M.; T, Th 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See main listing. **Facilities:** Nautilus, StairMasters, Lifecycles, treadmills; exercise room; indoor pool (35' x 20'); locker rooms, sauna, steam, whirlpool; sun deck; tanning; massage.

MANHATTAN HEALTH CLUB & SWIMMING SCHOOL
145 East 23rd Street
New York, NY 10010
674-4110
Hours: M–F 10 A.M.–9 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** One year $300; six months

PLAY IT SAFE.

Photo•Spencer Lloyd

A staggering incidence of preventable eye injury should encourage you to protect your eyes while playing racquetball, squash, tennis, basketball, hockey, baseball, or any physical activity. Because if you don't protect your eyes, you may never play again. Available in a variety of styles.

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Running Tights	~~36~~	12	Sweats	~~18~~	8

Hours: Daily 10am-9pm

As Seen In Major Department Stores

Stevi Brooks
Designer Bodywear
326 East 61st St
212-755-4298

$200; three months $150. **Facilities:** Nautilus equipment, circuit-training equipment, rowing machines, bicycles; indoor swimming pool (50′ x 20′); locker rooms, sauna, steam; massage; fitness evaluation; individualized programs. Private swimming lessons, all ages and levels.

BODY ELITE
131 East 31st Street
New York, NY 10016
213-1408

Hours: M–F 7 A.M.–11 P.M.; Sat., Sun. 10 A.M.–7 P.M. **Rates:** One year $600–$900. Payment plans available. Short-term membership available. Other plans available. **Facilities:** Nautilus and Universal circuits, free weights, computerized bicycles and rowing machines, Versa Climbers, cross-country machines, StairMaster; lockers; tanning; sun deck; massage; nutrition center; hair salon; skin care; snack bar; boutique/pro shop; aerobics classes.

PARK AVENUE SQUASH
& FITNESS CLUB
3 Park Avenue
New York, NY 10016
686-1085

Hours: M–F 6:30 A.M.–11:30 A.M.; Sat., Sun. 8:30 A.M.–7 P.M. **Rates:** Squash: one year $275. Fitness, aerobics, and squash: one year $838. Court fees $10–$20. Monthly dues plans available. **Facilities:** Fitness studio with Eagle Cybex circuit, upper-body ergometer, bicycles, rowing machine, free weights; six North American courts; lockers, sauna; juice bar, lounge; one-on-one fitness training. Approximately 60 aerobics classes per week.

TSI RACQUET & FITNESS CLUBS

TSI operates six health clubs in New York City: Uptown Racquet Club & Fitness Center, Lincoln Racquet Club and Fitness Center, Doral Racquet & Fitness Club, Fifth Avenue Racquet & Fitness Club, TSI Fitness Training Center, and Cobble Hill Racquet & Fitness Club. Regular membership permits non-prime-time use of all commercial TSI clubs. TSI Passport Membership, for which there is an additional charge, permits use of all commerical TSI clubs at any hour.

TSI FITNESS TRAINING CENTER/
ARTHRO-FITNESS CENTER
614 Second Avenue
New York, NY 10016
213-5999

(A TSI club) **Hours:** M–F 7A.M.–7 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Initiation fee $200; monthly dues $48. **Facilities:** Nautilus and Eagle Cybex fitness center, aerobic equipment; pool (30′ x 20′); aerobic studio; whirlpool, sauna, outdoor sun deck; lockers; physical therapy, one-on-one training.

FIFTH AVENUE RACQUET
& FITNESS CLUB
404 Fifth Avenue
New York, NY 10016
594-3120

(A TSI club) **Hours:** M–F 7 A.M.–11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Racquet and fitness: initiation fee $200; monthly $48. Other plans available. **Facilities:** Nautilus fitness center, aerobic equipment, aerobic studio, freeweights; five squash courts; lockers, sauna, whirlpool; massage; juice bar, lounge; one-on-one training.

MADISON AVENUE MUSCLE
244 Madison Avenue
New York, NY 10016
687-8196

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** One year $750; off-peak $500. **Facilities:** Eagle Cybex and TK weight-training equipment, free weights, stationary bicycles, rowers, Versa Climbers, treadmills; sauna, lockers; massage; one-on-one training; juice bar.

DORAL SPORTS TRAINING
INSTITUTE
90 Park Avenue
New York, NY 10016
370-9692

Hours: By appointment only. M–F 6 A.M.–10 P.M. **Rates:** Initial fitness evaluation $150; 20 sessions $800; 40 sessions $1,500. Corporate rates available. **Facilities:** Training room with Nautilus, Eagle Cybex, free weights, treadmills, bicycles, upper-body ergometers, StairMasters, rowing machines; lockers; cardiovascular evaluation; personalized programs; one-on-one training.

CARDIO-FITNESS CENTER
(in the Pan Am Building)
200 Park Avenue
New York, NY 10166
682-4440

Hours: M–F 6:30 A.M.–8:30 P.M. **Rates:** One year $1,195. Reciprocal membership with 79 Maiden Lane and 345 Park Avenue Cardio-Fitness centers. **Facilities:** Training rooms with Universal equipment, bicycles, rowing machines, treadmills, aerobic-exercise equipment; locker rooms, sauna; individualized monitored programs; cardiovascular evaluation; one-on-one training.

PROFILE FITNESS SPA FOR WOMEN
11 East 44th Street
New York, NY 10017
697-7177

Hours: M–F 7 A.M.–9 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Approximately $12 per week. Several plans available. **Classes:** Aerobics, low-impact aerobics, calisthenics, stretch. **Facilities:** Exercise studio; Nautilus machines; one-on-one training; locker room, showers, sauna, steam, whirlpool; diet and nutrition services; cardiovascular services; skin care; massage.

NANCY LIEBERMAN
Point guard, Long Island Knights

> ***My mornings begin with 200 sit-ups and jumping rope, riding a stationary bike, or using the rowing machine. Every afternoon it's basketball—shooting and working on ball handling or footwork at the Y or a gym. For me, off-season training is more arduous than training camp. Five days a week, I'm on the track, sharpening my reflexes and speed through sprints and hurdles. Three days a week, I devote one hour to one-on-one weight training, and once a week I play a few games of racquetball for enhancing foot quickness. At 5′10″ and female, I'm not the perfect pro-basketball player, so I've always had to train harder than most.***

HEALTH CLUB AT UNITED NATIONS
PLAZA HOTEL
One United Nations Plaza
(First Avenue and East 44th Street)
New York, NY 10017
355-3400 ext. 5380

Hours: Daily 6:30 A.M.–10:15 P.M. **Rates:** One year $1,200. **Facilities:** Training room with Universal gym, treadmills, bicycles, StairMaster, free weights; indoor swimming pool (42′ x 24′); indoor tennis court; locker rooms, sauna; massage.

NEW YORK HEALTH
& RACQUET CLUB
132 East 45th Street
New York, NY 10017
986-3100

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See p. 23. **Facilities:** Nautilus equipment, Lifecycles, StairMaster, Smith machines, free weights, computerized rowers; indoor swimming pool (50′ x 20′); two exercise classrooms; warm-up room; treadmill room; locker rooms, sauna, eucalyptus sauna, steam, whirlpool; tanning; massage.

MADISON FITNESS
380 Madison Avenue
New York, NY 10017
692-9800

Hours: M–Th 6:30 A.M.–9:45 P.M.; F, Sat. 9 A.M.–5 P.M. **Rates:** One year $1,100; six months $550; one-month trial $95. Other rates available. **Facilities:** Keiser circuit, Nautilus machines, treadmills, Universal, computerized rower, bicycles, free weights; lockers, sauna, steam, laundry; fitness evaluation, nutritional counseling, stress testing; exercise classes, self-defense classes; massage.

VANDERBILT YMCA
224 East 47th Street
New York, NY 10017
755-2410
Hours: M–F 6:30 A.M.–10 P.M.; Sat. 9 A.M.–6 P.M.; Sun. 10 A.M.–3 P.M. **Rates:** One year $374. Other rates available. **Facilities:** Nautilus circuit, Universal, bicycles, free weights; boxing equipment; pool (60' x 20'); lockers, sauna, massage; handball, basketball; aerobics, stretch and flex, calisthenics, yoga, karate; one-on-one; fitness evaluation; nutritional counseling; running club.

SPORTS TRAINING INSTITUTE
239 East 49th Street
New York, NY 10017
752-7111
Hours: By appointment only. M–F 5:45 A.M.–8:30 P.M.; Sat. 8 A.M.–3 P.M. **Rates:** Initial fitness evaluation $200. Total fitness conditioning $900 for 30 45-minute sessions. Physical therapy sessions $50 for 30-minute session. **Facilities:** Training room with Nautilus, Keiser, Eagle Cybex, aerobic, cross-country, and rowing machines, Versa Climber, StairMaster, treadmills, upper-body ergometers, free weights; exercise area; locker rooms; cardiovascular training; personalized program; one-on-one training.

NEW YORK HEALTH & RACQUET CLUB
20 East 50th Street
New York, NY 10022
593-1500
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See p. 23. **Facilities:** Lifecycles, StairMasters, Smith machines, free weights, computerized rowers, Nautilus equipment; indoor swimming pool (50' x 20'); two squash courts; three exercise classrooms; warm-up room; treadmill room; locker rooms, sauna, eucalyptus sauna, steam, whirlpool; tanning; massage.

DORAL RACQUET AND FITNESS CLUB
541 Lexington Avenue
New York, NY 10022
838-2102
(A TSI club) **Hours:** M–F 7 A.M.–11:30 P.M.; Sat., Sun. 9 A.M.–7 P.M. **Rates:** Initiation fee $200; monthly dues $48. **Facilities:** Nautilus fitness center, aerobic equipment; three squash courts; lockers, sauna; one-on-one training.

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3. *Get your wardrobe into shape with the most diverse selection in New York City.*
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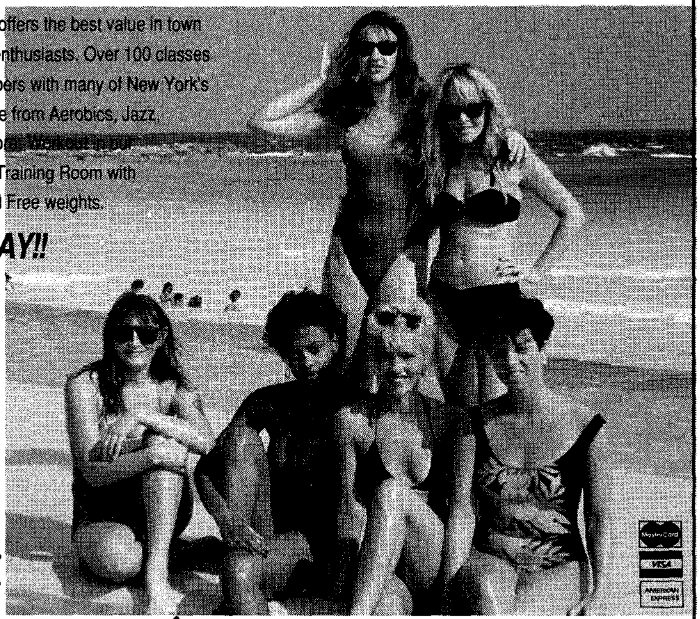

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PHOTO BY WEBB CHAPPELL

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by Karen Kimbrough

Finally! The solution for skin with special needs—birthmarks, age spots, acne scars, discoloration, even post-surgical swelling or bruises: Esteem by Karen Kimbrough.

Unretouched photos of a patient five days following eyelid surgery—Shown before and after application of Esteem by Karen Kimbrough products.

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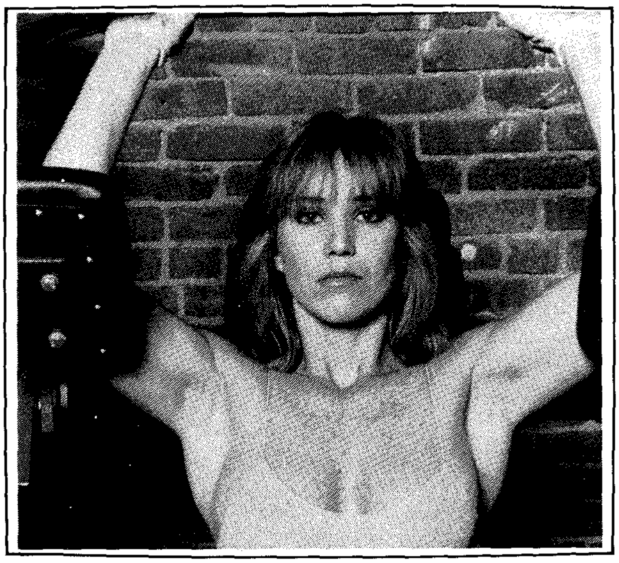
Esteem by Karen Kimbrough
201 East 69 St., NY, NY 10021

ONE-on-ONE
THE ULTIMATE WORKOUT



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Low Impact Aerobics • Versa Climber • Home Training
• Massage • Bodywork • Life Cycles • Stairmaster •

BODYWORKS FITNESS CENTER 626 Broadway
(212) 475-5030)

CARDIO-FITNESS CENTER
345 Park Avenue
New York, NY 10154
838-4570

Hours: M–F 6:30 A.M.–8:30 P.M.; Sat. 9 A.M.–4 P.M. **Rates:** See p. 26. **Facilities:** See p. 26. Reciprocal membership with 79 Maiden Lane and Pan Am Building Cardio-Fitness centers.

YWCA
610 Lexington Avenue
New York, NY 10022
735-9755

Hours: M–F 7 A.M.–9 P.M. **Rates:** Call for information. **Facilities:** Universal circuit, free weights, bicycles; pool (44' x 20'); indoor track (28 laps to the mile); lockers; massage; aerobics, calisthenics, jazz exercise, back care, exercise for pregnant women, yoga, t'ai chi, judo, karate, tennis, basketball, volleyball; one-on-one; fitness testing.

THE ATRIUM CLUB
115 East 57th Street
New York, NY 10022
826-9640

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 9:30 A.M.–6:30 P.M. **Rates:** Initiation fee $900; monthly $82. Family, executive, and corporate rates available. **Facilities:** Nautilus and Universal circuits, Olympic free weights, rowing ergometers, computerized training bikes, cross-country machine, treadmills; glass-enclosed pool (40' x 30'); locker rooms, sauna, steam; massage; lounge, restaurants; pro shop; cardiovascular evaluation; one-on-one training; fitness classes.

21ST CENTURY NAUTILUS FITNESS CENTER
220 East 57th Street
New York, NY 10022
838-3116

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** One year $895. Incentive 2-year rate (if purchased on first visit) $895. **Facilities:** Equipment room with Nautilus circuits and Universal machines, Keiser CAM III equipment, free weights, StairMasters, upper-body ergometers, bicycles; locker rooms, sauna, steam; tanning; free chiropractic evaluation and ongoing physiological evaluation; nutritionist; one-on-one training.

THE EXCELSIOR CLUB
301 East 57th Street
New York, NY 10022
688-5280

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 9 A.M.–6 P.M. **Rates:** Call for information. **Facilities:** Nautilus circuit, free weights, treadmills, bicycles, computerized rowing machines, UBE

II cardiovascular machines, Versa Climbers, Ariel exerciser; indoor/outdoor pool (40' x 25'); lockers, sauna; sun deck; massage; snack bar, restaurant.

MIDTOWN / WEST

CHELSEA RACQUET
& FITNESS CLUB
45 West 18th Street (7th floor)
New York, NY 10011
807-8899

Hours: M–F 7 A.M.–midnight; Sat., Sun. 8 A.M.–8 P.M. **Rates:** Racquet membership: one year $195 plus court time. Nautilus: one year $350. Combined: one year $500. One class $7.50; 20 classes $100; one year unlimited classes $250. **Facilities:** Nautilus circuit, bicycles, rowing machines; four racquetball courts; two squash courts; locker rooms, steam, sauna; massage; jazz dance, calisthenics; one-on-one training available.

DEFINITIONS
22 West 21st Street
New York, NY 10011
645-5990

One-on-one only. **Hours:** M–F 6 A.M.–10 P.M.; Sat. 8 A.M.–6 P.M.; Sun. 10 A.M.–4 P.M. **Rates:** Call for information. **Facilities:** Polaris equipment, free weights, Versa Climbers, bicycles; lockers.

MCBURNEY YMCA
215 West 23rd Street
New York, NY 10011
741-9210

Hours: M–F 6:30 A.M.–9:30 P.M.; Sat. 9 A.M.–5 P.M. **Rates:** One year $340–$390. Other plans available. **Facilities:** Nautilus circuit, Universal circuit, free weights, bicycles, rowing machines; boxing equipment; pool (48' x 24'); running track (20 laps to the mile); three handball courts; lockers, saunas, steam; sun deck; massage; low-impact aerobics, calisthenics, stretch, water exercise, lower back, basketball, volleyball, judo, karate, self-defense; fitness assessment; one-on-one.

HERALD SQUARE FITNESS CENTER
50 West 34th Street
New York, NY 10001
868-0820

Hours: M–F 6:30 A.M.–9:30 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Call for information. **Facilities:** Keiser pneumatic circuit, Eagle Cybex circuit, Nautilus, Concept II rowing ergometers, StairMasters, Lifecycles, Liferowers, upper- and lower-body ergometers, treadmills; lockers, saunas, steam, whirlpools; sun deck; massage; low-impact aerobics, exercise progressions; one-on-one training; fitness evaluation; medical director on site; restaurant.

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25 West 39th Street
New York, NY 10018
944-0144

Hours: M–F 6:30 A.M.–9 P.M.; Sat., Sun. 9 A.M.–3 P.M. **Rates:** One year $795; six months $495. One-on-one training: one year $1,100; six months $675. **Facilities:** Nautilus circuits, treadmills, Lifecycles, Biocycles, bicycles, free weights; two stretch rooms, three aerobic-dance rooms; four racquetball courts, racquetball lessons, league, challenge court; locker rooms, sauna; massage; cardiovascular evaluation; nutritionist.

MANHATTAN PLAZA HEALTH CLUB
484 West 43rd Street
New York, NY 10036
563-7001

Hours: M–F 6:45 A.M.–10 P.M.; Sat., Sun. 8:30 A.M.–7 P.M. **Rates:** Initiation fee $200; one year $555. **Facilities:** Nautilus, Universal, and exercise equipment, free weights, bicycles, treadmills; exercise classroom; glass-enclosed, bubble-top indoor swimming pool (75' x 35'); locker rooms, sauna, steam, whirlpool; sun deck.

NEW YORK HEALTH & RACQUET CLUB
110 West 56th Street
New York, NY 10019
541-7200

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See p. 23. **Facilities:** Nautilus equipment, free weights, Smith machines, StairMasters, Lifecycles, computerized rowers; indoor swimming pool (55' x 20'); indoor track; three exercise classrooms; four racquetball courts; warm-up room; locker rooms, sauna, eucalyptus room, steam, whirlpool; tanning; massage; pro shop.

CLUB LA RAQUETTE
(in the Hotel Parker Meridien)
119 West 56th Street
New York, NY 10019
245-1144

Hours: M–F 7 A.M.–midnight; Sat., Sun. 7 A.M.–8 P.M. **Rates:** Full membership: one year $1,150. Club membership (no pool privileges): one year $795. **Facilities:** Nautilus circuit, StairMaster, Liferower, Lifecycles, treadmills, bicycles, rowing machines; glass-enclosed swimming pool (40' x 20'); four racquetball courts; two squash courts; locker rooms, sauna, whirlpool; tanning; sun deck; massage.

DEFINITIONS
37 West 57th Street
New York, NY 10022
826-6447

Hours: See p.29. **Rates:** See p. 29. **Facilities:** See p. 29.

UPPER EAST SIDE

SPA LADY
505 Park Avenue
New York, NY 10022
593-3007

Women only. **Hours:** M, W, F 7 A.M.–9 P.M.; T, Th 9 A.M.–9 P.M.; Sat. 10 A.M.–5 P.M.. **Rates:** Call for information. **Facilities:** CAM STAR circuit, free weights, Lifecycles, treadmills, rowing machines; lockers, sauna, steam; tanning; massage; facials; yoga, aerobics, calisthenics, Dyna-Band; nutritional counseling; chiropractor; one-on-one.

THE VERTICAL CLUB
330 East 61st Street
New York, NY 10021
355-5100

Hours: M–F 6 A.M.–11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Call for information. **Facilities:** Training room with Nautilus, Universal, Keiser, Paramount, and other equipment; Olympic weight room; Lifecycles, bicycles, cross-country and rowing machines, StairMaster; exercise classroom; indoor track (ten laps to the mile); indoor pool (40' x 20'); five squash courts, three racquetball courts; locker rooms, sauna, whirlpool; rooftop sun deck; restaurant. With tennis membership: five indoor Supreme-Court tennis courts, two outdoor Decoturf II tennis courts, one indoor Decoturf II court.

NEW YORK HEALTH & RACQUET CLUB
1433 York Avenue
New York, NY 10021
737-6666

Hours: M–F 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–9 P.M. **Rates:** See p. 23. **Facilities:** Two training rooms with Nautilus equipment, StairMasters, Lifecycles, free weights, computerized rowers; indoor swimming pool (30' x 15'); two exercise classrooms; treadmill room; locker rooms, sauna, steam, whirlpool; massage.

APPLE HEALTH & SPORTS CLUB
1438 Third Avenue
New York, NY 10028
879-5400

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** See p. 24. **Facilities:** Nautilus circuit, Universal, Olympic, free weights, Lifecycles, rowing machines, treadmills, StairMasters; counter-current pools; exercise classrooms; lockers, sauna, steam, whirlpool; tanning; massage.

WESLEY WALKER
Wide receiver, New York Jets

As you get older, football turns into a year-round job—if you want to stay on top. Last year, I took up Inner Dynamics, which is proving enormously beneficial. I hired an instructor to fashion different exercises and routines, including meditation, visualization, massage, and flotation tanks, for body movement and flexibility. It's relaxing and marvelous for any injuries. I combine this with my regular workout for the Jets. I meet my Inner Dynamics instructor between 5:00 and 6:00 A.M., and put in four hours of uninterrupted work. Next is a visit to my chiropractor, ending up at the Jets training complex in Hempstead for weight lifting and my personal running program. At home, I have a stationary bike, weights, a Jacuzzi, and a pool. In all, I put in six to seven hours a day, five days a week.

THE TRAINER'S EDGE
1568 Second Avenue
New York, NY 10028
517-4904

One-on-one training only. **Hours:** By appointment only. M–F 6 A.M.–9 P.M.; Sat. 9 A.M.–4 P.M.. **Rates:** 20 45-minute sessions $500. Housecall rates available. **Facilities:** Paramount, Monarch bicyles, Concept II rowers, Nordic Track cross-country ski machine, mini-trampolines, free weights; lockers; massage; cardiovascular exercise, calisthenics, body toning, weight training, plyometrics, bodybuilding; fitness evaluation; nutrition counseling.

ABC HEALTH SPA
500 East 83rd Street
New York, NY 10028
249-3385 or 772-8760

Hours: T–F 7 A.M.–10 A.M., 1:30 P.M.–10 P.M.; Sat., Sun. noon–6 P.M. **Rates:** One year $499. Monthly billing available. **Facilities:** Training room with Nautilus, Universal, and other equipment, bicycles, free weights; exercise classroom; indoor swimming pool (45' x 20'); locker rooms, sauna, eucalyptus room, steam; whirlpool, hot tub, cold-dip pool; relaxation tank; tanning; massage; juice bar.

EASTSIDE SPORTSMEDICINE CENTER
244 East 84th Street
New York, NY 10028
570-0209

Hours: By appointment only. M–F 6 A.M.–9 P.M.; Sat. 9 A.M.–noon. **Rates:** Comprehensive medical evaluation and first workout $100; 30 one-on-one exercise-training sessions $720. **Facilities:** Nautilus circuit, Eagle Cybex machines, ergometers, rowing machines, downhill and cross-country ski machines, bicycles, treadmills, free weights; lockers; personalized, monitored programs; cardiovascular evaluation; one-on-one training.

UPTOWN RACQUET CLUB & FITNESS CENTER
151 East 86th Street
New York, NY 10028
860-8630

(A TSI club) **Hours:** M–F 7 A.M.–midnight; Sat., Sun. 7:45 A.M.–10:30 P.M. **Rates:** Initiation fee $200; monthly $48. Other programs available. **Facilities:** Nautilus fitness center; aerobic studio, aerobic equipment; free weight center; physical therapy; one-on-one training; nine squash courts (7 American, 2 English); lockers, whirlpool, sauna; tanning; sun deck; pro shop.

THE CLARIDGE CLUB
201 East 87th Street
New York, NY 10128
427-3390

Hours: M, W, Th, F 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–7 P.M. Early swim: Call for hours. **Rates:** One year $795. **Facilities:** Men's and women's training rooms with Universal machines, free weights, bicycles, other equipment; glass-enclosed, bubble-top indoor swimming pool (40' x 20'); locker rooms, sauna, steam; sun deck; massage; restaurant.

YORKVILLE TOTAL FITNESS
1623 Third Avenue
New York, NY 10128
410-2228

Hours: M–Th 7 A.M.–10 P.M.; F 7 A.M.–8 P.M.; Sat., Sun. 9 A.M.– 8 P.M. **Rates:** One year $760; six months $480; three months $325. **Facilities:** Nautilus circuit, Universal; free-weight room; cardio-fitness center with ergometers, computerized treadmills, Avita rowing machines; pool (50' x 20'); lockers, sauna, steam, whirlpool; massage; one-on-one training; chiropractor, podiatrist, internist, nutritionist, sports psychologist.

PUMPING IRON GYM
320 East 94th Street
New York, NY 10028
996-5444

Hours: M–F 7 A.M.–midnight; Sat., Sun. 10 A.M.–9 P.M. **Rates:** One year $550; six months $350; three months $250; one month $100. **Facilities:** Universal equipment, free weights, bicycles; lockers, steam; one-on-one training.

YM & YWHA AT 92ND STREET
1395 Lexington Avenue
New York, NY 10128
427-6000

Hours: M–Th 7 A.M.–9:45 P.M.; F 7 A.M.–4:45 P.M.; Sat. 6 P.M.–8:45 P.M.; Sun. 9 A.M.–4:45 P.M. **Rates:** Women's preferred: one year $495. Men's preferred: one year $595. Adult basic: one year $385. **Facilities:** Nautilus circuit, Universal, free weights, computerized Biocycles, cross-country ski machines, computerized treadmills, Liferowers, Monarch ergometers, StairMasters; pool (75' x 35'); Fomecor track (32 laps to the mile); aerobics, low-impact aerobics, stretch and firm, slimnastics, yoga, martial arts, self-defense, boxing, weight training, basketball; one-on-one; lockers, saunas, steam, laundry; massage; eight racquetball courts; in-house exercise physiologist; nutritional counseling; coronary program.

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UPPER WEST SIDE

LINCOLN RACQUET CLUB
& FITNESS CENTER
61 West 62nd Street
New York, NY 10023
265-0995
(A TSI club) **Hours:** M–F 7 A.M.–11 P.M.; Sat., Sun 9 A.M.–7 P.M. **Rates:** Initiation fee $200; monthly $48. Other plans available. **Facilities:** Nautilus fitness center; five squash courts; aerobic studio, aerobic equipment; free weight center; one-on-one training; lockers, sauna; tanning; juice bar.

WEST SIDE YMCA
5 West 63rd Street
New York, NY 10023
787-4400
Hours: M–F 7 A.M.–9:30 P.M.; Sat. 8 A.M.–8 P.M. **Rates:** One year $354–$472; three months $182–$236; one-day trial $12. Other plans available. **Facilities:** Nautilus circuits, Universal circuit, bicycles, treadmills, free weights; boxing equipment; pools (75' x 25', 60' x 20'); track (23 laps to the mile); three gyms; two squash courts; four handball courts; lockers, saunas, steam; massage; aerobics, body-tone, weight training, calisthenics, martial arts, yoga, boxing, wrestling; one-on-one training.

CLUB 30
30 West 63rd Street
New York, NY 10023
247-8404
Hours: M, W, Th, F 10:30 A.M.–10 P.M. Early swim: 7 A.M.–9 A.M. **Rates:** One year $875. **Facilities:** Equipment room with free weights, rowing machines, treadmill, bicycles; glass-enclosed, bubble-top swimming pool (40' x 18'); locker rooms, steam, sauna; sun deck; massage; restaurant.

TOP OF THE ONE CLUB AND SPA
1 Lincoln Plaza
New York, NY 10023
595-5121
Hours: M, W, Th, F 7 A.M.–9:30 P.M. **Rates:** One year $875. **Facilities:** Training room with free weights, treadmill, rowing machine, Nordic Track skier, bicycles; glass-enclosed, bubble-top indoor swimming pool (40' x 20'); locker rooms, sauna, steam; sun decks; massage; lounge; restaurant, outdoor grill. Daily aerobic classes.

AEROBICS WEST FITNESS CLUB
131 West 86th Street
New York, NY 10024
787-3356
Hours: M, W 6:45–9:00 A.M., noon–3 P.M., 5:30–10:30 P.M.; T, Th 6:45–9 A.M.; noon–10:30 P.M.; F 6:45 A.M.–1 P.M.; Sun. 9 A.M.–6 P.M. **Rates:** One year $598; six months $416; three months $312. Exercise classes extra. **Facilities:** Gym with basketball court and two one-wall paddleball courts; indoor swimming pool (40' x 20'); balcony with weight-training equipment, aerobic-conditioning circuit, bicycles, rowing machines; locker rooms, steam, sauna; cardio-fitness program.

GRETE WAITZ
Seven-time winner of the
New York City Marathon

Before getting out of bed in the morning, I have a stretching session—fully extended, flat on my back. After that, out of bed, comes another stretching period—10 minutes' work on arms and legs. As soon as my muscles begin tiring, I dive into a hot bath with a lavish helping of Epsom salts, wonderfully soothing and relaxing. As I soak, replenishing the cooled water with more hot, I massage my hamstrings and calf muscles. This takes about 30 minutes. At 10:00 A.M., I'm ready for my morning run, and I end the day with another run. Off-season to me is a seven-day-a-week project. I run fourteen or fifteen miles a day.

PARIS HEALTH CLUB
752 West End Avenue
New York, NY 10025
749-3500
Hours: M, W, F 7 A.M.–11 P.M.; T, Th 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–7:30 P.M. **Rates:** One year $858; six months $577.20; three months $426.40. Other plans available. **Facilities:** Training room with Nautilus and Universal equipment, free weights; three exercise studios; indoor swimming pool (50' x 20'); locker rooms, sauna, eucalyptus room, steam, two whirlpools; tanning; massage; café; beauty and nutrition consultants.

BROOKLYN

ST. GEORGE HEALTH
& RACQUET CLUB
43 Clark Street
Brooklyn, NY 11201
718-625-0500
Hours: M–F 7 A.M.–midnight; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Initiation fee $250; one year $235–$635; daily $25. Corporate rates available. **Facilities:** Nautilus circuit, Universal, Keiser CAM II, free weights, treadmills, Lifecycles, Cybex Fitrons, aerobicycles, Monarchs, Cybex upper-body ergometer, StairMaster, rowing ergometers, Versa Climber, Nordic Track machines; pool (40' x 20'); running track (16 laps to the mile); nine racquetball courts; three squash courts; lockers, sauna, steam, whirlpool, hydrotherapy; UVA tanning; massage; spa treatment room; aerobics, calisthenics, pre- and post-partum fitness, yoga, body conditioning, martial arts, basketball, volleyball, gymnastics, Wallyball; one-on-one; cosmetology shop; pro shop; restaurant; day and evening child care.

COBBLE HILL RACQUET &
FITNESS CLUB
110 Boerum Place
Brooklyn, NY 11201
718-643-4400
(A TSI club.) **Hours:** M–F 7 A.M.– 11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Initiation fee $200; monthly $30–$40. **Facilities:** Nautilus circuits, Lifecycles, StairMasters, free weights, Versa Climber, Monarch ergometers; three squash courts; two indoor tennis courts; lockers, sauna; UV tanning; aerobics, toning workout, yoga, jazz dance; one-on-one available.

MOVEMENT

AEROBICS
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DOWNTOWN

PINEAPPLE DANCE CENTRE
599 Broadway (entrance on Houston Street)
New York, NY 10012
219-8860
Hours: M–F 8 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Call for information. **Classes:** 150 weekly dance and exercise classes. Aerobics, calisthenics, stretch, ballet, jazz, modern dance, African–Brazilian, yoga. **Facilities:** Six studios; variable-resistance circuit, free weights, Lifecycles, StairMasters, treadmill, bicycles; aerobics studio; lockers, showers, sauna, steam; tanning; retail store.

RASPBERRY FITNESS CENTRE
611 Broadway
New York, NY 10012
420-0532
Hours: M–F 6 A.M.–11 P.M.; Sat. 8 A.M.–8 P.M.; Sun. 10 A.M.–6 P.M. **Rates:** Call for information. **Classes:** Aerobics, calisthenics,

stretch. **Facilities:** One studio; fitness room; Maxicam, variable-resistance circuit, free weights, Lifecycles, StairMasters, treadmill, bicycles; aerobic studio; lockers, showers, sauna, steam; tanning; retail store.

BODY ELECTRIC AEROBICS
626 Broadway
New York, NY 10012
228-5235
Hours: M–F 10 A.M.–9 P.M.; Sat., Sun. 10 A.M.–1 P.M. **Rates:** Single class $7.50; 10 classes $60; 20 classes $100. Unlimited: one month $70; three months $159; six months $249; one year $349. **Classes:** High-, low-, and non-impact aerobics, stretch, body toning, pre- and post-natal classes. **Facilities:** Studio; dressing rooms, showers; boutique.

JOY OF MOVEMENT
400 Lafayette Street
New York, NY 10003
260-0453
Hours: M–F 7 A.M.–10 P.M.; Sat. 9 A.M.–6 P.M.; Sun. 10:30 A.M.–7 P.M. **Rates:** Unlimited: one year $449; monthly $50 plus $200 initiation fee. **Classes:** High- and low-impact aerobics, stretch and tone, ballet, modern, jazz, African-Haitian, t'ai chi, bodyworks, yoga. **Facilities:** Four studios; Nautilus circuit, free weights, bicycles, rowing machines; locker rooms, showers, sauna.

SEVENS:
The Fitness Center for Women
116 West 14th Street (8th floor)
New York, NY 10011
807-8227
Hours: M, W, F 7:30 A.M.–9 P.M.; T, Th 9 A.M.–9 P.M.; Sat. 11 A.M.–5 P.M.; Sun. 11 A.M.–4 P.M. **Rates:** Six months $350; one year $600. Private class $40–50. **Classes:** Aerobics, low-impact aerobics, stretch and tone, calisthenics, pregnancy program, cellulite reduction, one-on-one weight training, yoga. **Facilities:** Equipment room with Universal circuit, free weights, bicycles, mini-trampoline, rowing machine; exercise studio; locker room, showers, eucalyptus sauna; tanning; lounge; massage.

MIDTOWN / EAST

PERIDANCE CENTER
33 East 18th Street (5th floor)
New York, NY 10003
505-0886
Hours: M–F 10 A.M.–9 P.M.; Sat. 10 A.M.–5:30 P.M. **Rates:** Registration $5. Single class $8; 10 classes $65. **Classes:** Stretch and tone, ballet, jazz, tap, modern, flamenco. **Facilities:** Five studios, sprung floors; dressing rooms, showers; massage; coffee shop; lounge; art gallery.

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MARJORIE CRAMER, M.D., F.A.C.S.

Noted Plastic Surgeon Discusses Shaping up for Summer Through Cosmetic Surgery

For many people, peeling off winter clothes to enjoy the rites of summer is a dreadful experience. They are too dissatisfied with their bodies to wear shorts, T-shirts, or swimsuits. No matter how hard they diet or exercise, the flaws remain: heavy thighs, thick waists, and breasts that are too large or too small. Because they're embarrassed, they won't allow themselves to partake fully in summer activities.

PEELING OFF WINTER CLOTHES TO ENJOY THE RITES OF SUMMER IS A DREADFUL EXPERIENCE FOR MANY PEOPLE.

It doesn't have to be that way, according to Marjorie Cramer, M.D., a noted plastic surgeon with fifteen years' experience. Dr. Cramer utilizes techniques that result in body sculpting.

"In our society, which places so much emphasis on physical beauty, our self-esteem often hinges on how close we are to the norm—or what we think is the norm," Dr. Cramer says. "A woman whose breasts are too small, or a man who has 'love handles' above his belt, may not be able to enjoy summer completely."

A relatively new technique in plastic surgery is liposuction, or fat suctioning. This is excellent for areas where fat accumulates and will not disappear—despite weight loss and exercise regimens.

IN LIPOSUCTION, THE SURGEON LITERALLY SCULPTS THE CONTOURS OF THE PATIENT'S BODY.

"In liposuction, the surgeon makes a small incision and inserts a hollow tube. Attached to the tube is a machine that produces a strong vacuum to suction out fat deposits. Due to the tube's blunt tip, other structures under the skin are not damaged," Dr. Cramer explains. "Fat can be suctioned from many areas. The surgeon literally sculpts the contours of the patient's body." The technique works best on localized areas of fat.

"There is no substitute for weight loss," Dr. Cramer says.

The body stores some fatty tissues in a way that makes it inaccessible to loss; it's as if the body won't let go of it. Areas most susceptible to localized fat include the abdomen, the back and sides of the waist, thighs, neck, and face. Occasionally, localized fat appears on the arms, knees, ankles, and other areas, Dr. Cramer says.

When performed by a properly trained plastic surgeon, liposuction offers relief to patients who thought they would have to live with body-contour problems. In the past, nothing could be done about them, says Dr. Cramer, who is a board-certified plastic surgeon and clinical assistant professor of surgery at New York Medical College, at Valhalla.

Another "body flaw" that plastic surgery can help correct is breast size. Breasts represent femininity for many women in our society. If they are either too big or too small, a woman may feel uncomfortable with her appearance.

EVERY YEAR, THOUSANDS OF WOMEN DISCOVER THAT BREAST SURGERY CAN MAKE THEM MORE SELF-CONFIDENT.

Breast augmentation is for women whose breasts are too small. In breast augmentation, a silicone sac is implanted behind the breast, enlarging it, but leaving it with a smooth and natural appearance. This technique usually takes less than an hour.

Women with large breasts often suffer both psychologically and physically. The weight of large breasts may strain the neck and shoulders, causing constant pain, and bra straps may cut deeply into the shoulder.

Breast-reduction surgery relieves the physical pain by reducing the weight pulling on the back muscles. It relieves the psychological pain by giving a woman an attractive, in-proportion body profile.

MEN HAVE LEARNED THAT COSMETIC SURGERY CAN BE AS PRACTICAL AS IT IS PHYSICALLY ENHANCING.

Women are not the only patients to seek breast surgery, Dr. Cramer says. Many men refuse to wear swimsuits or T-shirts because they, too, are embarrassed by the size of their breasts. An increasing number of men are seeking breast surgery to correct gynecomastia, a condition that causes a man's breasts to enlarge. Excess tissue can be resected through a very small incision with excellent results. Once reduced in size, the patient's breasts appear normal.

Men are also seeking liposuction and more traditional plastic surgery, such as facelifts and nose reshaping. In fact, Dr. Cramer is seeing a steady increase in the number of her male patients. "On many days, I see more male than female patients," she says. "One thing I've discovered is that men don't want to show their flaws to other men. Many come to me because I'm a woman and don't intimidate them.

"In our society, men who want to improve their appearance have traditionally hesitated out of fear that it is something 'real men' don't do," she continues. "I believe that just the opposite is true. Taking action to improve one's appearance is a positive step, one that should be applauded."

MOST COSMETIC SURGERY IS PERFORMED ON A SAME-DAY BASIS.

ABOUT DR. CRAMER . . .

Marjorie Cramer, M.D., is certified in plastic surgery and has been in practice since 1974. She is a fellow of the American College of Surgeons.

Notables:
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Professor of Surgery
New York Medical College
Valhalla, New York

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Associate Attending
Plastic Surgeon
Medical Arts Center Hospital
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MIDTOWN / WEST

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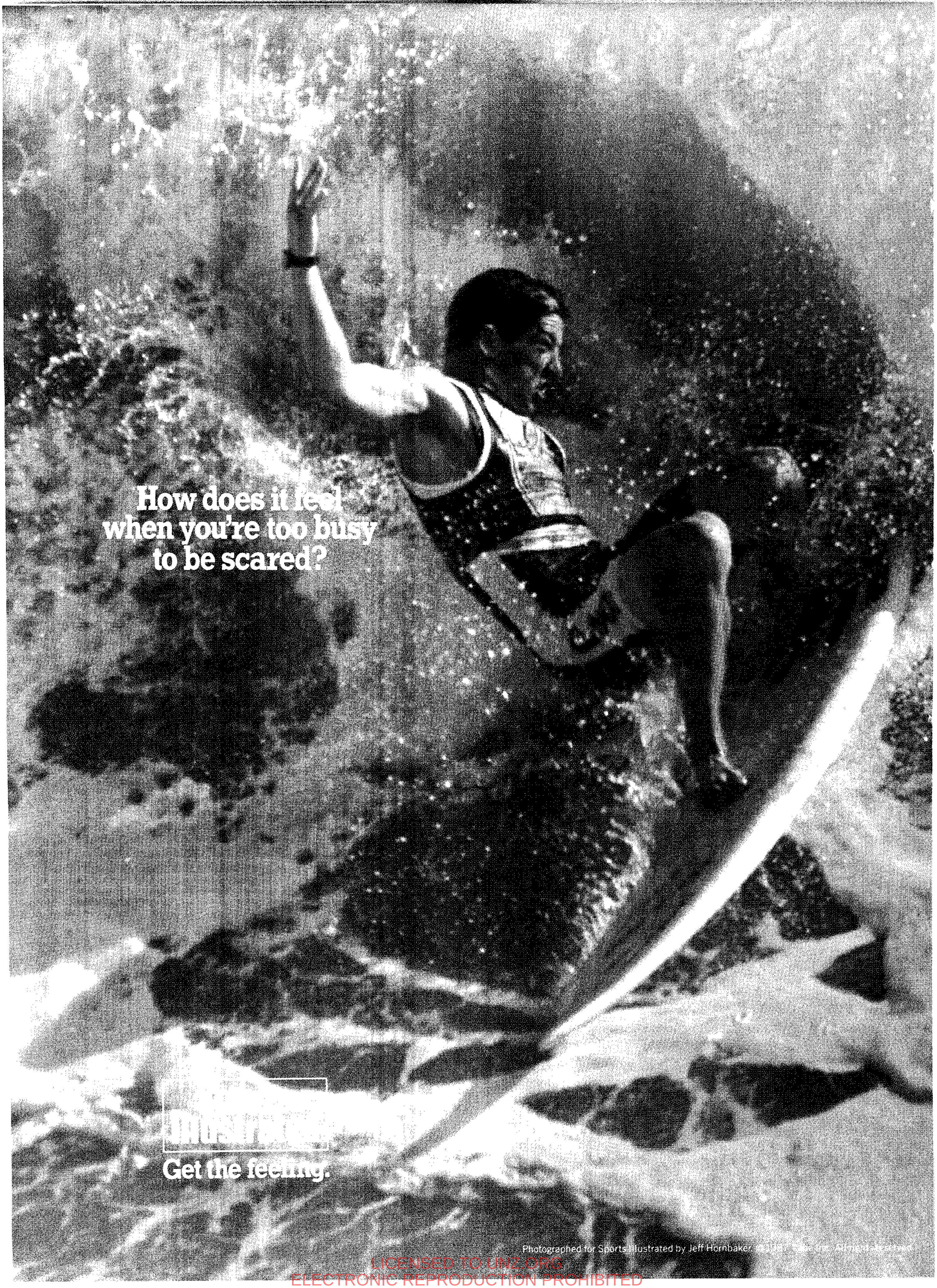
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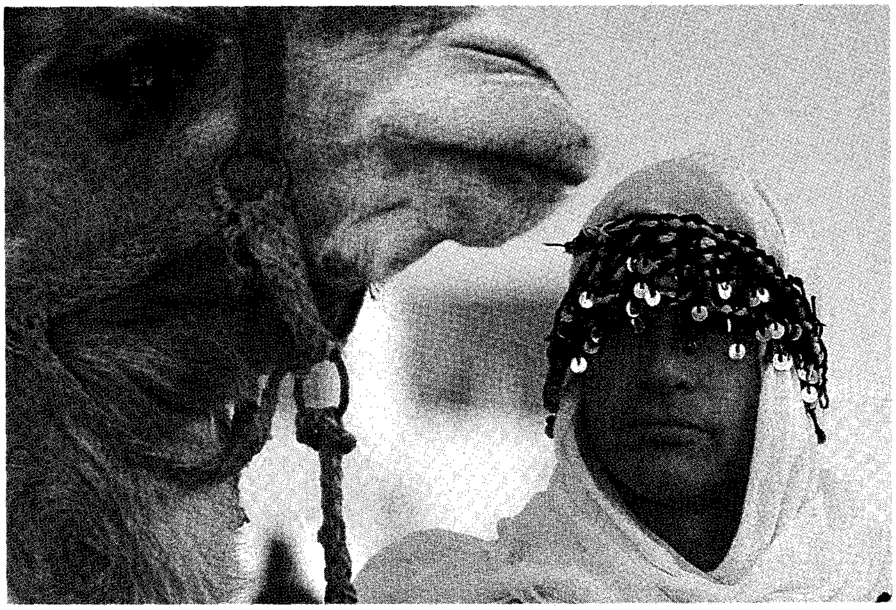
Movies/David Denby

HUMPS

> "…It's probably useless to point out that an expenditure of $45 million on *Ishtar,* a joshing road movie, is crazy…"



THOSE LIPS, THOSE EYES: *Warren Beatty and friend in* Ishtar.

ELAINE MAY'S **Ishtar** MAY BE THE FIRST movie epic that is essentially a vanity production. Warren Beatty and Dustin Hoffman as talentless singers? The idea seems suitable for a workshop. Baffled, we watch an hour or more of halfhearted parody and what feel like private jokes. The boys go off to Morocco, and we get a buzz of meaningless exposition (now, let's get this straight: The blind messenger leaves a trail of camel droppings all the way to the oasis, where the two vultures of God…). There are a few laughs, a great deal of sand, a helicopter shootout, and then, abruptly, it's over. The central premise—Hoffman and Beatty as singer-songwriters who fall afoul of guerrillas and the CIA in North Africa—never takes hold.

It's probably useless to point out that an expenditure of $45 million or more (*New York,* March 16, 1987) on a joshing Bing & Bob *Road to Ranchipur* movie is crazy and even vaguely disgusting. It's pointless to complain that each of the two male stars received a fee ($6 million) roughly the size of the entire budget of *Platoon.* Such journalistic moralizing (and I admit to a weakness for it) misses the point: Common sense has never governed big-time Hollywood moviemaking. Greed, folly, and obsession are built into this most peculiar way of making movies. Once Columbia Pictures decided to place unlimited faith in Warren Beatty's track record as a producer, no serious criticism, and perhaps no criticism at all, penetrated the closed circle of "creative" vanity. Beatty didn't hire a relative to sing; he hired Hoffman and himself.

Did *Ishtar* originate as a gigantic party joke? There's a story of sorts with scenes set in New York and Morocco, but the movie is really about two famously intelligent movie stars cast against type. Dustin Hoffman is Chuck, a self-confident jerk who has sudden weeping fits, and Warren Beatty is Lyle, a nerd unappealing to women. Chuck and Lyle, New York schleppers, obsessive but untalented singer-songwriters, batting out lyrics and tunes all day long. The songs they write (Paul Williams composed most of the music, though Beatty and Hoffman tried their hand, too) are meant to be sad, feeble imitations of "soft" pop numbers—imitations of clichés. When the boys aren't performing their own stuff, they do "That's Amore" and "There's No Business Like Show Business."

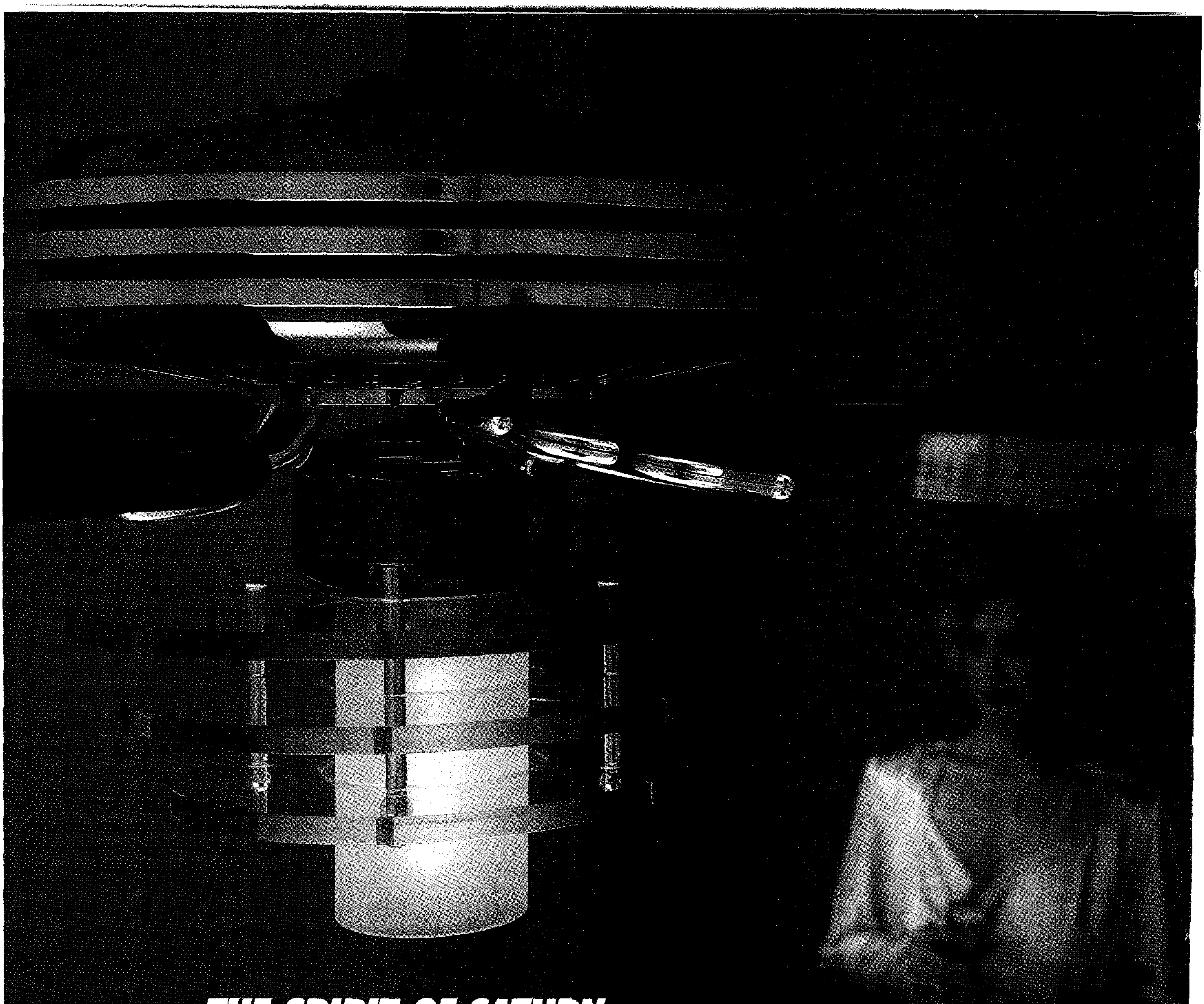
They want to be Simon and Garfunkel or Frank Sinatra and Tony Bennett. They wind up leading Japanese tourists in group clapping. They're worse than mediocre—they're terrible. We all know the type—the grimly ambitious piano-bar singer who persists, through a nightmare of tinkling glassware and chatter, with patter, "moods," and ballads. Exasperated, embarrassed, we look away, though not without a vagrant twinge of admiration for such bottom-dog courage. Elaine May, who wrote the screenplay as well as directed, is counting on that twinge: The movie is a sympathetic smile at people hopelessly in love with show business and hopelessly without talent for it. We're meant to embrace the two dopes precisely because they won't give up. Hoffman and Beatty sing and sing and sing—three major sequences in front of an audience, plus a lot more time on-screen croaking at each other.

Many successful performers keep a tender spot in their hearts for the untalented. A comedian makes a routine out of mimicking a bad comic's obvious timing and stale jokes; a singer acts out the tentative efforts of a girl performing for the first time. There's probably more in this than simple malice: Such performers may be remembering their own uncertain beginnings and failures. Parodying the ungifted or inexperienced, they use their skills to cushion and support the ineptitude they are making fun of. We see the untalented in the light of the talents of those lampooning them—that's what makes it possible for us to look.

But how can we watch Beatty and Hoffman doing a pathetic nightclub act? They don't condescend to the characters, but still, they are playing stupes, and who wants to watch these guys as stupes? Warren Beatty's Lyle is a sweet, dumb, passive man who stands before an audience stiff-backed, a blank expression on his face; he's too innocent, too mild, to put on a show. Dustin Hoffman's Chuck, on the other hand, is exuberant and brash, a show-business creep happily turning his face up to the mike, thrusting out his arms. He could be a camp counselor trying to fire up the kids on a rainy night. The campers, no doubt, would respond to him—they wouldn't have the heart not to.

We see the love, the gentle solicitude, in what the actors are doing, but we don't get any pleasure from it. Their thin, scratchy voices are an embarrassment—

Photograph by Keith Hamshere.



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> "...*The Stepfather* never quite transcends the grinding violence of its genre..."

Beatty and Hoffman really do bomb out when they perform. Where's the fun in genuine ineptitude? In literature, only a skillful parodist like Ian Frazier or Veronica Geng can give pleasure while capturing the horror of the verbally maladroit: A bad writer attempting a parody will simply write badly. The same is true in music. Anyway, why bother to mock lousy piano-bar singers? When Bill Murray sends up a lounge act, he gets at the outrageous self-love of men too obnoxious to know how grating their sleaze is. Ditto Lily Tomlin. Mel Brooks, teasing Frank Sinatra's oily seduction of the audience, raises parody to *hommage,* and so did Dan Aykroyd and John Belushi in their "Blues Brothers" act. Such parody is indistinguishable from admiration. What Hoffman and Beatty are doing is indistinguishable from showing off. It's a cozy, self-loving gag, something you try late at night, at the piano, as friends gather around.

The final oddity is that Elaine May doesn't even incorporate the singing into the plot. At home, in the street, in the desert, the men can't stop making up songs, yet when surrounded by turbaned Berbers or Bedouins or bashi-bazouks, or whatever they are, they don't get a chance to redeem themselves by communicating through lyrics and singing their way out of trouble. In the end, the two masochistic fools could just as well be shoe salesmen or bus drivers. All that setting up, and no payoff.

Comedy and character rarely mesh. Speaking in low, confidential tones, Charles Grodin is very good as a fatuously self-assured CIA agent, but May keeps beautiful Isabelle Adjani, who plays some sort of soulful desert guerrilla, completely wrapped in a black turban and robes. (She could have been directed by a Muslim fundamentalist.) Unbelievably, she doesn't get to play a romantic scene with either male star. Indeed, every time she shows up, solemn and weepy, the movie turns pedantic and high-flown. Adjani the moral guerrilla delivers long plot summaries and fervent lamentations for the starving populace of Ishtar—patches of dialogue that have all the flavor of sugarless gum.

As director, May has a few good moments. I laughed at the blind camel that barges into people, and at the inquiring vultures that patiently gather around the boys when they are down on their knees, half-dead, in the sand. A scene in which Dustin Hoffman, faking his way through Arabic, uses silly high-pitched noises is poorly shot but still almost great. On the whole, however, *Ishtar* is stiffly directed. This huge workshop movie with its revue-sketch characters has no spontaneity and little invention. May's not particularly adept at the details of staging a large-scale comedy: She concentrates on the actors in front of her. Worst of all, she hasn't got the cast for it. She needs a funnyman to play the camel salesman, the maître d', the emir—the kind of eccentric performer that Mel Brooks, Carl Reiner, and even Lewis Teague (*The Jewel of the Nile*) wouldn't do without. Where is Richard Libertini, who could have played any role in the movie, including the camel? There's no one there but those two ambitious actors trying to ingratiate themselves by turning failure into pathos. If the movie bombs, I wonder how touching failure will seem to them.

A MAN WITH BLOOD ON HIS HANDS WASHes himself, shaves off his beard, gets dressed, and walks down the stairs of his house, straightening pictures on the wall as he goes. At the bottom, the camera reveals the bodies of a slain family—wife, little children—lying on the floor. The blood image grabs one like a hand coming out of the dark. Nevertheless, skillful, serious, and even witty as it is, Joseph Ruben's **The Stepfather** really isn't my kind of movie. This horror thriller never quite transcends the ineluctable, grinding violence of its genre: At the end, the psychotic killer, having acquired a new family, crawls bloodily up another staircase, caught between his wife, holding a gun, and his daughter, who has a shard of glass. He wants to murder them; they *have* to kill him. We've all been through that terror crawl before, in countless B movies. *The Stepfather* is good, but it lacks the winged lyrical excitement, the visionary fervor, of something like De Palma's *Carrie* or, from long ago, Charles Laughton's *The Night of the Hunter.*

Written by veteran crime writer Donald E. Westlake, the movie harbors a subversive joke. By making their protagonist a man obsessed with having a perfect family, a man who kills that family when some small thing goes wrong, the filmmakers get at the murderousness behind the American drive for bland appearances. After this movie, the Norman Rockwell dream seems held in thrall to madness. Terry O'Quinn, who plays the killer, is all-purpose American friendly—plausible in business, genial at the barbecue pit. He's very frightening. But when Ruben moves in for close-ups of O'Quinn's darkening face, the movie suddenly seems hokey in a familiar way. The kitchen knife comes out, and the joke ends: It's only a movie, after all. ■

Theater/John Simon

DRAW ME A DRAMA

"…*Little Murders,* funny hyperbole in 1967, elicits very little laughter now. *Three Postcards* is disagreeable and derivative…"

TABLE TOPICS: *Karen Trott, Jane Galloway, and Maureen Silliman in* Three Postcards.

UNLIKE THE CARICATURIST—DAUMIER, for instance—who speaks through his art, the cartoonist—say, Jules Feiffer—speaks mostly through the balloons that issue from his characters. The drawing merely sugarcoats the message, makes the consumer feel that he is bypassing the stodgy, old medium of print for the liberated, indeed anarchic, medium of the comic strip. It is very much as a cartoonist, then, that Feiffer turned to the theater in 1967 with his first full-length play, **Little Murders.** His characters, like his cartoon figures, mainly stand there, changing their expressions only minimally, while their tongues send up trial balloons that condemn the world mostly through themselves: their disconnectedness, their dementia, their stupidity. The play rode in on the shirttails of the theater of the absurd, which had just run its course from France and England to America, where all movements come to expire, and, by George—or Sam, or Eugene, or Harold—it worked.

It is the story of Patsy Newquist, a young woman so strong as to eat up her boyfriends, limp-souled creatures like her father, who rages at his effeminate given name, Carol, or limp-wristed wraiths like her brother, Kenny, who spends most of his time on the toilet when not dressing up in Patsy's clothes. Her mother, Marjorie, is one of those quietly tyrannical martyrs whose self-pity is razor-sharp with the edge turned outward. Alfred, Patsy's new swain and husband-to-be, is strong enough to resist being made over by Patsy: an "apathist" who doesn't defend himself when, quite regularly, mugged by weaker men. "Getting your face beat in doesn't hurt?" queries Carol. "Not if you daydream. Muggers tend to get very depressed if you hum all the while." He is also impervious to Patsy's romanticizing zeal, and lives for his work (wildly successful photographs of excrement) and sleep. "What about sex?" asks the despairing Patsy. Answer: "It helps to sleep better." She confesses defeat: How can she mold Alfred into what she wants "if you're not even there when I want to mold you"?

Meanwhile, New York City is going to hell, what with people being shot at from sidewalks and windows if they so much as dare go out grocery-shopping. It is not just benign mugging and robbery; it is universal viciousness that views other people as an invitation to pleasurable target practice. The city is littered with, among other things, the contents of bullet-riddled shopping bags and the victims of unsolved murders. The police force is as corrupt as it is inept; the citizens are arming and barricading themselves. Through the window comes the lethal calling card of the sniper; on the phone, repeatedly, the call of the breather. How funny this was on Broadway in 1967, and, again, off Broadway in 1969. But in between came 1968, and the world started coming unhinged. *Little Murders* stopped being funny hyperbole and was well on its way to becoming dismaying truth.

Which is why, as revived at the Second Stage, the play elicits mostly wry smiles and very little laughter. Jokes about rampaging transvestism, atheistic hippie ministers, ubiquitous governmental prying into privacy, murder for the sheer fun of it are no longer in good taste—no longer even jokes. Can you still laugh at a minister's saying during a wedding ceremony, "Christ died for our sins; dare we make his martyrdom meaningless by not committing them"? And what the passage of time hasn't made insipid, John Tillinger's direction frequently has. It does have good patches, mind you, but it often sags or commits errors of blocking.

As Patsy, Christine Lahti is better than Barbara Cook in the original production and more overpowering than Marcia Rodd in the Circle in the Square revival. She makes her incestuous closeness to father and brother not just amusing but also believable and likable. Her initially successful but finally frustrated dominance of Alfred is conveyed with the right shades of overbearingness verging on alarm. As Alfred, the good Graham Beckel, though perhaps not quite brawny enough, exudes the absentminded concentration of someone trying to disguise his daydreaming, and is sustainedly funny. Frances Sternhagen and MacIntyre Dixon do their standard routines as Mom and Dad—good enough in a pinch. As Kenny, Fisher Stevens is suitably creepy but somewhat less than amusing. And casting the limited Mike Nussbaum in three parts is a major error; though he does justice to a pompous Jewish-immigrant judge, he fails as a minister and as a detective, and never even looks different. A well-designed production, this *Little Murders* serves mostly as a reminder that the ravages of time spare neither man nor his works.

Three Postcards, A SELF-STYLED "MUSICAL play," ranks among the rankest offerings ever mounted by the deserving Playwrights Horizons. Actually not *by* but *at,*

Photograph by Gerry Goodstein.

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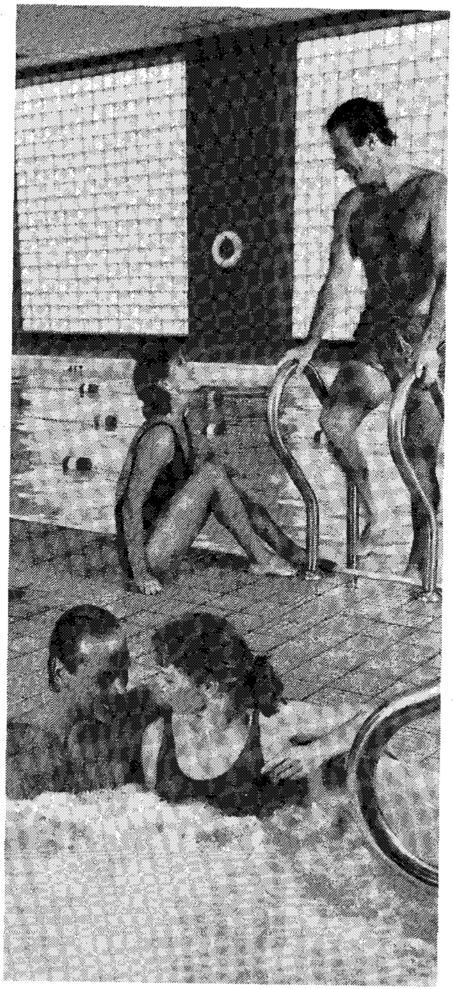

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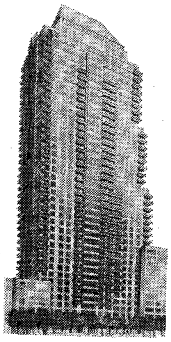

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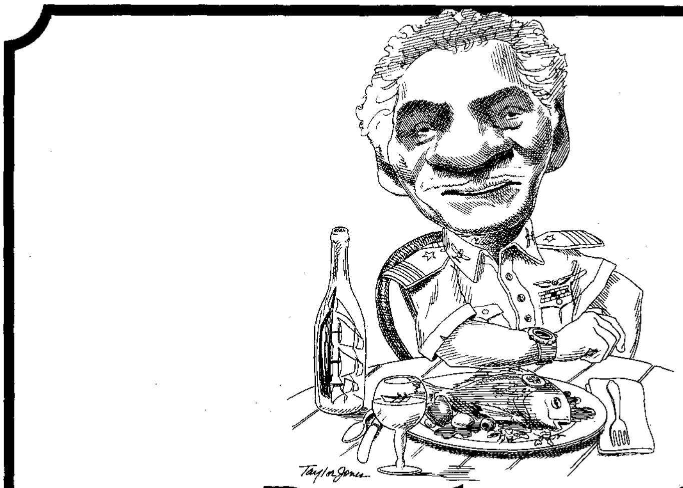

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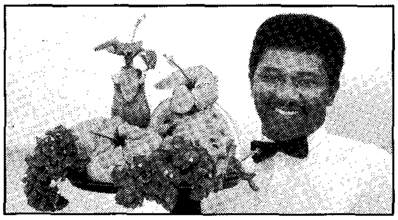

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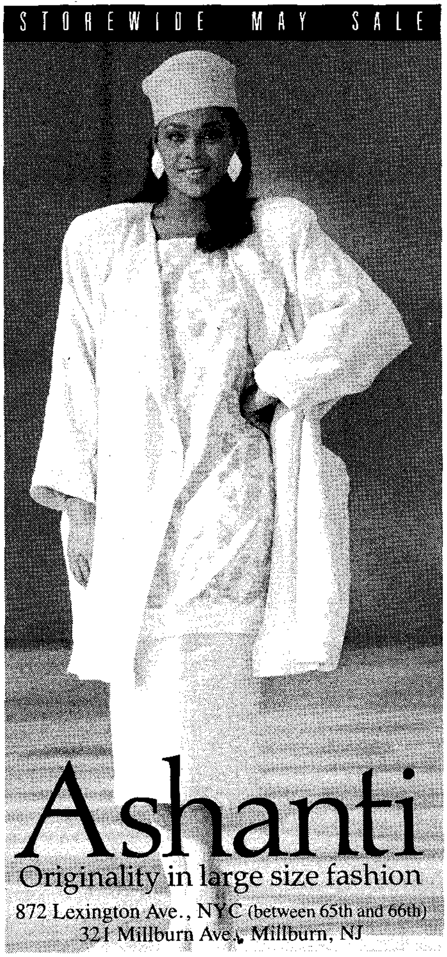

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for this is really a posthumous collaboration by the scattered members of the defunct Production Company, staged by its quondam artistic director, Norman René. With text by Craig Lucas and an intermittent score by Craig Carnelia, this is the story of three women friends having dinner at a trendy restaurant: of what they say, think, and fantasize, often in flashbacks and flashforwards, in some of which the waiter and piano player also participate. The women are silly pasteboard puppets, outrageously condescended to by waiter and pianist (or, rather, writer and lyricist), the whole thing smacking of *The Octette Bridge Club* of unhappy memory, and as easily named *The Trio Dining Company*.

The women are Big Jane, Little Jane, and K. C., and their talk is, for the most part, psychobabble. The rest is a jumble of bitchiness and sentimentality; not for a minute is one of them viewed with sympathy, let alone affection; generally, the waiter or the pianist patronizes or insults them. These women are asking for it. Big Jane is a butch, smart-ass pest emitting waves of phony complaisance from behind which she sticks in the knife; as played by Jane Galloway, she may be even more obnoxious than the role. Little Jane is a spoiled, scatterbrained, self-indulgent tyke (at least as played by Maureen Silliman), who keeps telling the same boring, self-centered anecdotes or garbling information from the newspapers. K. C. is your typical suburban ballbreaker with the latest ludicrous "in" hairdo and all the stereotypical foibles ascribed to "dizzy dames." Naturally, Karen Trott can't do much with the part.

The waiter is the prototypical chichi-restaurant waiter, manifestly relished by the authors for his insolence; as performed by Brad O'Hare, he is almost too convincing. The show's composer, Craig Carnelia, appears as the piano player, who is also the show's one-man orchestra; he comes across suitably pasty and cadaverous. The first scene, a lengthy dumb show in which he and the waiter communicate in various wordless but intimate ways, is particularly coy and cloying—though here, of course, the director must have had more than a finger in it.

The lyrics are of a piece with the book, which is to say precious, brittle, disagreeable. There is no action, and Norman René compensates with gimmickry, such as having the table at which the women sit split into three, and having each part, with one woman on it, waltzing off hither and yon. The music is either pale imitation Sondheim or pale genuine nothing. But almost everything is derivative: In the text or staging, we are haunted by Philip Barry and Robert Wilson, *Chess* (or *The Knife*) and *Strange Interlude*. Insult is heaped on injury, and, in the end, a specious sentimentalism bathes all. ■

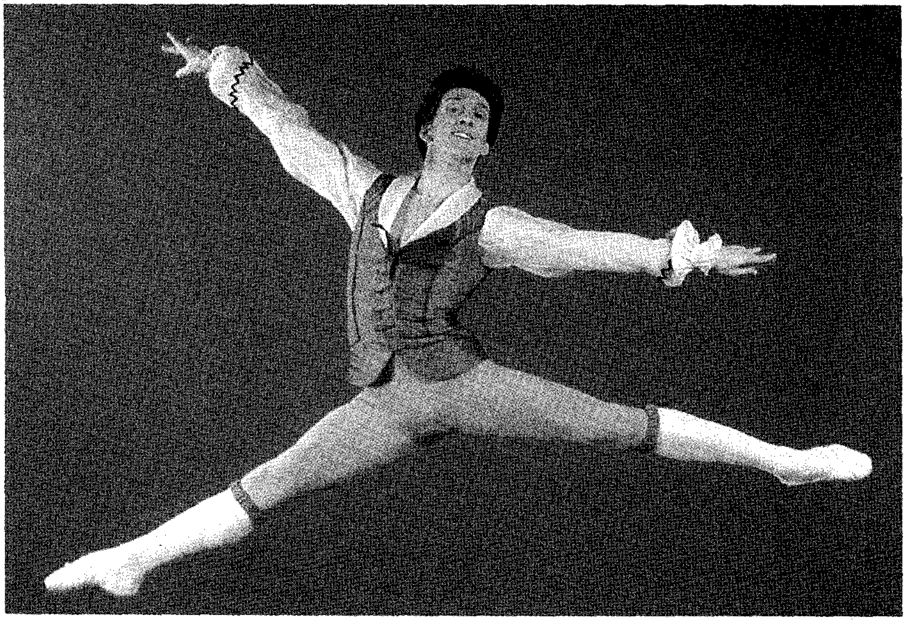
Dance/Tobi Tobias

SECOND SIGHT

"...Twenty-year-old Julio Bocca, ABT's newest star, infuses his role in *Sleeping Beauty* with boyish authority and ardent desire..."

JUDGED BY THE CRUEL STANDARDS THAT govern classical dancing, Julio Bocca, the twenty-year-old star **American Ballet Theatre** has imported from Argentina, is short and, with a head too large for his size, ill-proportioned. Just the same, he is a lionhearted dancer and a sensitive actor, and the company's most refreshing news in some time.

He's a virtuoso, with a gold medal from the Moscow Competition to prove it; the audience goes wild for his demon pirouettes—for their sheer number, their fierce energy. Connoisseurs will prefer his leaps, which couple formidable height and even more astonishing breadth with plush ease. Sweetest of all his virtues, though, is his ability to reveal the natural impulse at the heart of a highly wrought technique: No matter how elaborate a jump, his execution reminds you that the action is essentially about exploring vertical space.



SPACE EXPLORER: *Argentinean dancer Bocca in Balanchine's* Donizetti Variations.

He also understands dance as expression. Performing the prince's interpolated melancholy solo in *The Sleeping Beauty,* he makes you see not the usual uncomfortable sequence of involuted steps but a state of being. Throughout the ballet, he infuses his role, which can so easily remain a cardboard character, with boyish authority and ardent desire, placing his mime on the music with rhythmic subtlety. He's a capable and attentive cavalier, too, who can make the tiny, tough Cheryl Yeager (his regular partner) look like a drifting petal caught up by a playful breeze.

Audiences and critics are so eager for something wonderful to happen at ABT, they tend to inflate Bocca's arrival into the Second Coming and overlook his flaws. The gravest is a misunderstanding of his Balanchine roles. Though he was a sensation in *Donizetti Variations,* sensation is inimical to that Bournonville-style ballet, where bravura feats should be tossed off as if they were merely manifestations of charm. Unfortunately, distinctions between one sort of dancing and another have been so blunted at ABT, there's no guarantee Bocca will get the direction he needs.

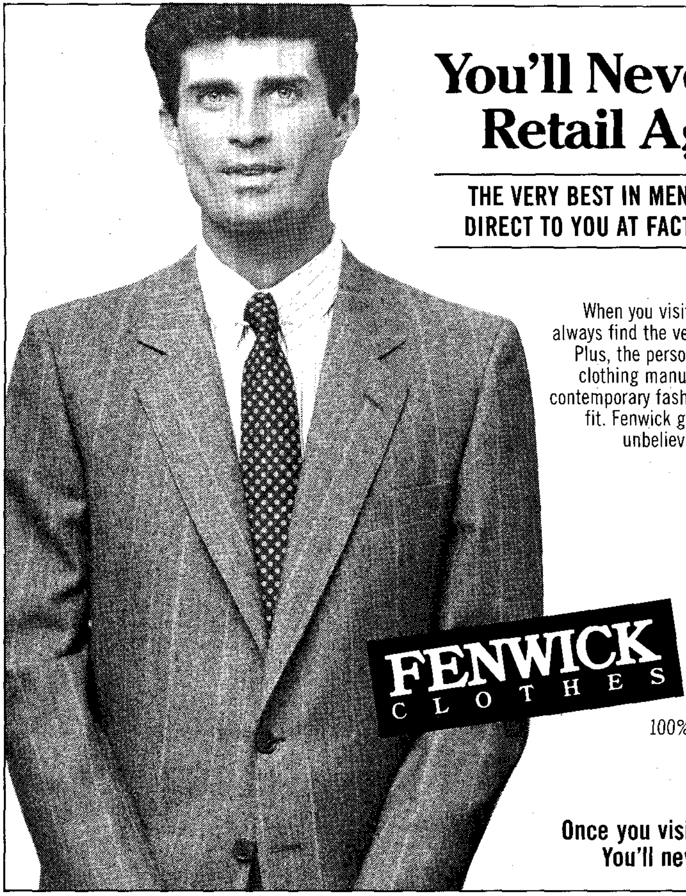
Recently the company offered a slew of *Giselle*s, redecorated in the scenery and costumes made for a forthcoming film in which—à la *The Red Shoes*—a performance of the ballet will be accompanied by a parallel "real-life" plot. By seeing three different casts, you could put together a half-decent performance in your imagination, unless you're one of those unreasonable people who require musicality from the ensemble. Alessandra Ferri did the best first act, in terms of full-blooded, volatile acting, and her dancing has become stronger and less mannered. When it comes to Act II, though, she's outdanced by Amanda McKerrow, who made the ghost of Giselle a striking blend of purity and wildness, a figure impelled by forces outside her control. McKerrow's sense of drama is still dormant; her interpretation is all on one note, so sorrowful from the outset you'd think her Giselle was scheduled to die of depression instead of betrayal.

Patrick Bissell and Kevin McKenzie handed in nicely danced, indifferently acted renditions of Albrecht, while Rudolf Nureyev, who can no longer dance at all, offered a compelling Act I portrayal of the "hero" as a profligate, irresistible playboy. The company has no one who can follow in Martine van Hamel's grand footsteps as Myrtha—the present contenders are satisfied with stiff imperiousness—but it has a terrific Hilarion in Victor Barbee, all passionate intensity. A peasant girl in her right mind would consider him quite a catch.

HAVING CHANGED ITS NAME TO THE **New York Theatre Ballet,** the chamber group previously called Balletfore gave a program at the Roundabout Theater featuring dances of three centuries. Most effective of these was the oldest, the *Sailor's Hornpipe,* performed as early as 1785 by John Durang, America's first notable male dancer. While it contains the predictable nautical references—a rolling, bent-legged gait, mimed representations of hauling rope and peering through a spyglass—the soul of it is in its steps, some of which can be traced back to ballet, others forward to tap dance. The mix is ebullient, engaging conversational stuff for the legs and feet, which chatter away under an easy, upright torso. The number was reconstructed by Carol Teten from a description by Durang's son, containing items like "Whirligig, with beats down." It was performed with forthright, lusty charm by Keith Michael.

Serving as a foil for this solo was the even more celebrated *La Cachucha,* the specialty of Fanny Elssler, the nineteenth-century ballerina who represented the earthy, sensuous side of Romantic dance, chaste airiness being the province

Photograph by Martha Swope.



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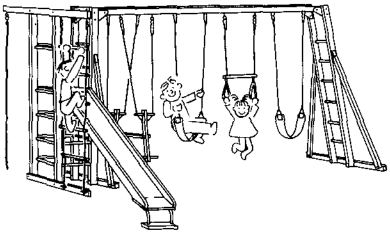

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of her rival, Marie Taglioni. It's a dance that can be fully realized only by a charismatic artist. While Claire Posada's modest performance had none of the seductive genius attributed to Elssler, her sweetly correct rendition invited you to appreciate the text of the piece.

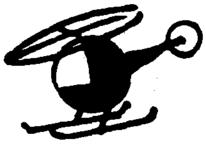
This is a dance about roundness. A signature position has one arm curving over the head while the other scoops across the waist; kneeling, the dancer describes a wide, languorous circle with her hooped arms; when she revolves, her supple spine curls backward, her head tilting lingeringly to lavish a come-hither look on the audience, or perhaps a certain rich gentleman in it. Between tracing all these inviting arcs, she stamps out clear patterns of brisk, firm steps. She's a devastating charmer, but one with her feet solidly on the ground.

Ann Hutchinson staged the solo from the 1887 notation by Friedrich Albert Zorn; Sylvia Taalsohn re-created the original costume, a delicious wasp-waisted affair of tea-rose satin trimmed with *femme fatale* black lace.

The twentieth century was represented by a reconstruction of James Waring's 1966 *Phantom of the Opera,* a piece that, despite its occasional flourishes of fantasy and wit, goes on rather too long for what it has to offer. There were two things I loved it for, however. One was the moment in which the Phantom describes in mime his power to make the lovely young ingenue a sublime artist, and you realize why she remains in thrall to this demon, even at the risk of losing the fellow she loves. The other was the mood and manner of the production, which has the ingenuous poetry of shows imaginative children stage in the family living room. The program will be repeated at the Theater of the Riverside Church early in June.

FOR THE FIRST NEW YORK AIRING OF "Mythologies," three dances inspired by Roland Barthes essays, **Mark Morris** allowed his instinct for outrageousness to outweigh good theatrical sense. As I suggested when I wrote about them from Boston (*New York,* March 17, 1986), two of the dances, *Soap-Powders and Detergents* and *Championship Wrestling,* rank among the choreographer's best works. Their power was dissipated, however, by Morris's choice of venue—the Manhattan Center Grand Ballroom (ersatz Iberian Baroque) set up as a nightclub, with a self-styled "international cabaret artiste" working the crowd pre-performance and between numbers. The single effect that was enhanced by the setting was the end of *Striptease,* in which the dancers, having shed and shown it all—in a manner at once tough, tawdry, and very, very funny—collect their discarded costumes and walk off with sad dignity. ■

THEIRS.



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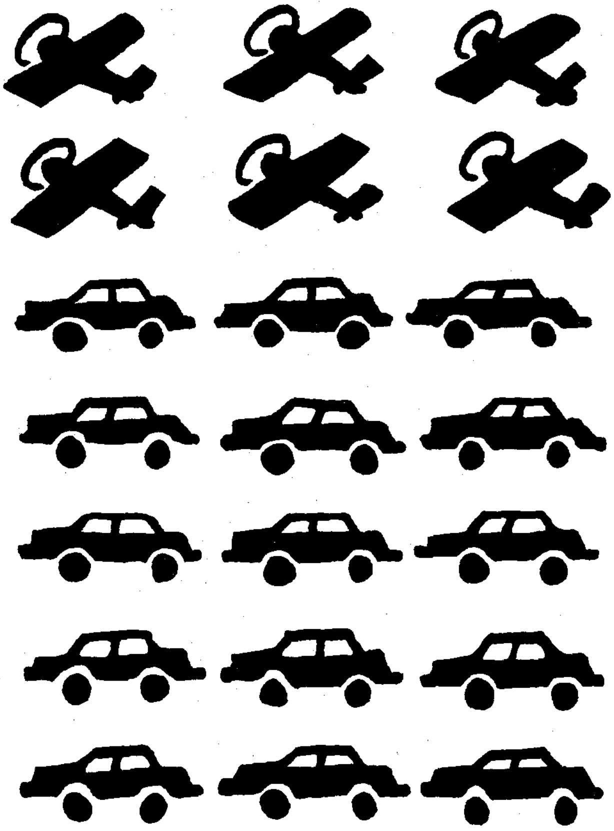

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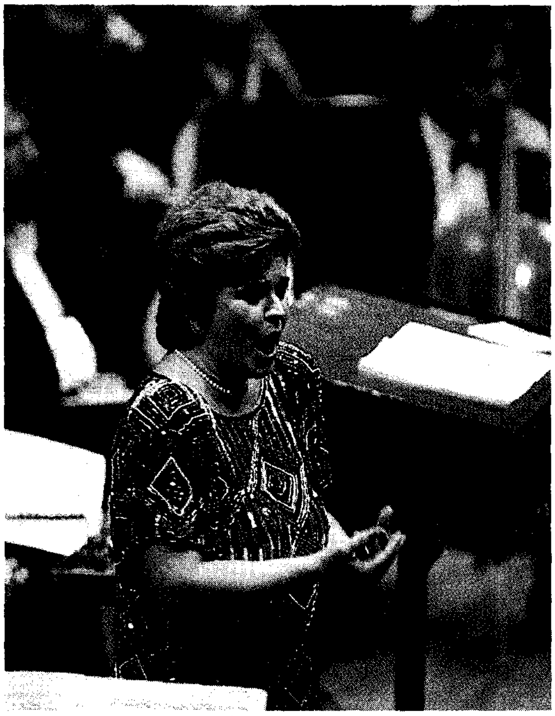
NATURAL WONDER

"...The pure, silvery texture and warm response of Beňačková's voice were precious assets in *Rusalka*'s lovable music..."

PEOPLE WHO LOVE DVOŘÁK'S **Rusalka** love it a lot. The opera's first fan was apparently the composer himself, who, a biographer tells us, wept as he wrote the touching final scene in which the tragic little water nymph kisses her mortal prince to death. And no wonder—it's a heartbreaker. At the end of the Opera Orchestra's recent concert performance in Avery Fisher Hall, there were many damp eyes and, to judge from the warm reception, many new fans, some of whom may have wondered why such a gorgeous opera has never been staged by either of our major companies.



ELUSIVE: *Gabriela Beňačková as the mysterious nymph.*

I have no answer to that question. To me, *Rusalka* has always been one of the treasures of late-nineteenth-century Romantic opera, and any opportunity to hear it is gratefully accepted. Composed in 1900, Dvořák's masterpiece appeared possibly a bit *too* late to make its mark. With *verismo* melodrama the rage in Italy, Debussy becoming an important force in France, and Strauss about to scandalize Germany with *Salome,* this sweet-tempered variation on the familiar Ondine-Melusine legend must have seemed rather quaint. Audiences outside Czechoslovakia, where the opera has always been popular, saw only another harmless fairy tale with pretty music and missed the gentle symbolism of this poignant encounter between reality and a fragile world of dreams.

Most *Rusalka* enthusiasts affectionately remember a favorite performance, and mine took place in Munich six years ago. Obviously created before the director-designer team of Otto Schenk and Günther Schneider-Siemssen had gone stale, the production had a neo-Romantic look that, for once, was fresh, inventive, and absolutely right, a nature fantasy that poetically reflected the score's own magical scene-painting—an enchanted forest at dusk, a moon-drenched lake, a misty woodland dawn. The depressingly lumpish Schenk-Schneider-Siemssen efforts recently staged at the Met are not in the same class, and I'd happily trade all of them to see that shimmering *Rusalka* again.

Meanwhile, those who discovered the opera for the first time in Fisher Hall could supply their own imaginary décor and bask in the music. The title part was sung, gloriously, by Gabriela Beňačková, a soprano as mysterious and elusive as Rusalka herself. A frequent canceler, Beňačková called off her engagements last winter one by one, throwing opera companies around the globe into confusion, and everyone has a different story about what went wrong. At least the Opera Orchestra's *Rusalka,* originally planned for early March, could be rescheduled, and luckily the soprano kept the date. Perhaps her voice did not sound quite as vibrant and free as on the recent Supraphon recording (90C37-7201/2), but its pure, silvery texture and warm response to every emotional nuance of the role remain precious assets in this lovable music.

The Prince's strenuous phrases obviously overtaxed Timothy Jenkins's slender resources, but Sergei Kopchak (Water Gnome), Linda Kelm (Princess), Hillary Johnson (Ježibaba), Andrea Velis (Gamekeeper), and Valerie Saalbach (Turnspit) were splendid. Always at her best when tackling large-scale Romantic scores, Eve Queler conducted with loving care, making one wonder once again why such a ravishingly beautiful opera turns up so rarely.

UNLIKE *Rusalka,* WHICH DOES SURFACE now and again, Agostino Steffani's **Le Rivali Concordi** has not been performed anywhere for more than 250 years. Newell Jenkins and his Clarion Concerts recently dusted off the score and presented it in Alice Tully Hall—the fifth Steffani opera to be resurrected by this indefatigable group over the past fifteen years. Considered a figure of some consequence by musicologists, Steffani (1654-1728) spent most of his life working in Germany, composing Italian operas that refined Baroque operatic techniques and prepared the ground for Handel.

A spoof of Greek mythology that Offenbach would have appreciated, *Le Rivali Concordi* assembles three formidable Hellenic couples—Atalanta and Meleager, Ariadne and Theseus, Medea and Jason—and places them in all kinds of improbable, often hilarious situations. Like most operas written during the high Baroque, the plot is insanely complicated. Once the characters and their motives are established, though, the action moves swiftly and effectively, and the bubbly score never seems to run out of quirky ideas. Perhaps the opera has less musical substance than Clarion's previous Steffani revivals, but Duke Ernst August's court at Hanover was vastly entertained by the piece in 1692, and one can hear why.

I suspect that the opera could still divert an audience in 1987, but this performance only hinted at its potential. Fine singing and vocal acting by Elaine Bonazzi (Ariadne) and David Britton (Jason) whetted the appetite, but for a musical comedy this sophisticated, a stronger cast than the one Clarion mustered is essential—not to mention more spirited instrumental playing and, if it must be sung in English, a wittier translation. Jenkins has done a valuable service in bringing Steffani back into circulation. Now an enterprising opera group ought to test him on the stage.

Photograph by Beatriz Schiller.

CONCERT PERFORMANCES OF DVOŘÁK and Steffani may be all very fine, but no true connoisseur of operatic arcana will want to miss the Amato Opera's full production of **Salvator Rosa,** which continues its run through May 24 at the group's headquarters at Bowery and Second Street. Never before staged in this country, *Salvator Rosa* is by Antonio Carlos Gomes (1836-1896), a Brazilian-born composer whose Italian operas written in the 1870s were once considered comparable with the best of Verdi. Even that great man, never generous with compliments, once referred to *Il Guarany,* Gomes's most successful stage work, as a score of "truly musical genius."

Actually, the Amato troupe might have been better off doing *Il Guarany,* a somewhat less predictable effort than *Salvator Rosa,* which deals with the amorous and political activities of this historical painter during the Neapolitan insurrection against Spanish rule, in 1647. The libretto states its case in fairly old-fashioned grand-opera terms—Antonio Ghislanzoni, who supplied the text, did a better job with *Aida,* but that was written under Verdi's watchful eye. Even so, the work gives a good idea of what the older composer admired. Gomes animates each scene with music of a very specific dramatic character; he respects conventional forms but handles them imaginatively; and, above all, he keeps everything moving briskly. Memorable tunes are in short supply, but at least two excerpts will be familiar to collectors of old vocal discs: "Mia piccirella" (a soprano aria, but that didn't stop Caruso from recording it) and "Di sposo, di padre," once a favorite with basses.

Shoehorned onto a tiny stage and short on spectacle, the Amato production is definitely not intended for aficionados of Zeffirelli extravaganzas. No matter—Richard Cerullo's colorful, tastefully executed sets and costumes set off the opera handsomely, and a cameo portrait of Gomes, centered on the proscenium arch, beams benignly over the proceedings. Multiple casting is the rule—no fewer than six singers are rotating as Isabella, the opera's heroine. I was unable to spot any future superstars on the horizon the night I attended, but Tim Willson, in the title role, has a strong, healthy tenor and he could go far. The "orchestra" consists of a piano and a few winds, and the chorus often has to be taken on faith, but everyone performs with a will, and the composer is honorably served. Of course, what makes it all work—and what has made the Amato such an endearing community institution over the past 40 years—is its founder, conductor, and stage director, Anthony Amato, whose irrepressible enthusiasm for putting on opera is as infectious today as it ever was.

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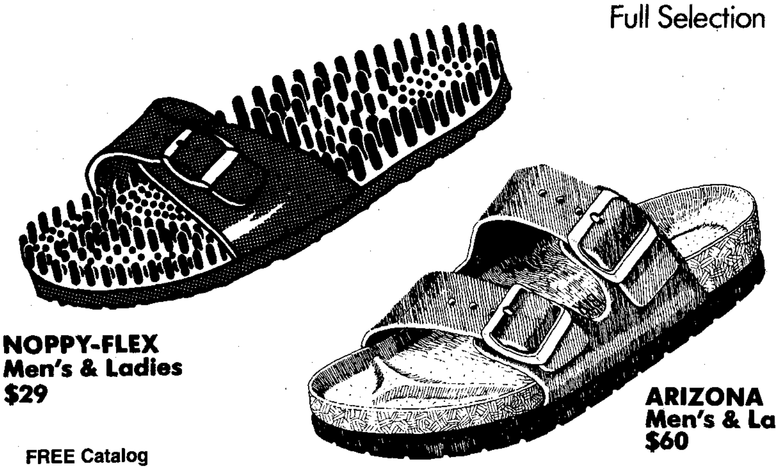

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THIS COMPANY WILL HELP PARENTS WITH children in the tenth through twelfth grade apply for financial aid to college. The basic service, which includes preparation of the forms and a computer printout showing eligibility, was $150–$175, now $100–$125. The full service, with a customized financial-aid plan and recommendations for increasing eligibility, was $325–$375, now $275–$325. Enroll before June 10 and get a free 60-minute VCR videotape, *How to Finance a College Education,* usually $39.95. The company also assists independent-school students, college students, and graduate students. By appointment only. *Campus Consultants, Inc., 338 East 67th St. (861-8806); through 9/7.*

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STYLISH ITALIAN IMPORTS FOR WOMEN (sizes 4–12) are at this sale. Ferretti Jeans cotton-chambray shirts and wrap skirt, retail $110 and $130, respectively, here

$45 and $59; cotton-denim dresses, retail $130, here $60; Ferretti Studio black or yellow viscose-knit polo dresses, retail $200, here $90; purple rayon-knit tunics with ribbed-knit-viscose straight skirt, retail $210, here $95; cotton-knit pants, retail $95, here $38. Samples (size 6/8, some oversize) include sweaters and knitwear, retail $100–$750, here $30–$350; separates, retail $120–$575, here $50–$265; brown or blue cotton-denim quilted jackets and coats, retail $100–$375, here $45–$160; evening dresses, retail $550–$1,700, here $250–$800. Checks accepted; no credit cards; all sales final. *Moda & Company, 214 West 39th St., Suite 905 (575-8860); Mon.–Wed. 10 a.m.–7 p.m.; 5/18–20 only.*

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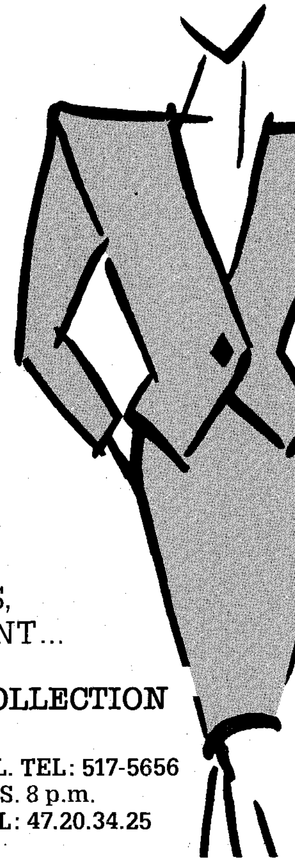
CONSUMER AWARE

YOU MIGHT KNOW CANDIDATES FOR these two awards: the Clairol Take Charge Awards and the Sea Breeze Awards. Clairol Take Charge offers 25 $1,000 grants for women over 30 who have changed their lives and made a significant contribution to their profession or community. Submit your nominee's name, address, daytime telephone number, and a brief description of why she deserves recognition to: The Clairol Take Charge Awards, c/o National Women's Economic Alliance Foundation, 1440 New York Ave. N.W., Suite 300, Washington, D.C. 20005. Deadline is August 1. The Sea Breeze Awards are $500 grants awarded to 50 boys and girls (ages 13–19) who have shown exceptional courage, integrity, compassion, or a spirit of public service. Submit your nominee's name, address, age, home telephone number, school, grade, and why he or she deserves an award to: The Sea Breeze Awards, c/o The Alliance for Youth Opportunity, 1440 New York Ave. N.W., Suite 300, Washington, D.C. 20005. Deadline is June 30. ■



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CUE

A Complete Entertainment Guide for Seven Days Beginning

MAY 20

118
MOVIES

127
THEATER

131
ART

134
MUSIC & DANCE

137
OTHER EVENTS

139
RESTAURANTS

147
NIGHTLIFE

149
RADIO

150
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—5/20–6/2: *Good Weather, but Stormy Late This Afternoon.* #2—Through 5/31: "Japanese Widescreen Masterworks." 5/19–20: *Tokyo Olympiad.* 5/21: *The Human Condition,* Part III: "A Soldier's Prayer." 5/22–30: *The Pornographers.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 5/20: *Wild Is the Wind; L'Amour.* 5/21: "Comedy of Frank Tashlin": *The Lemon Drop Kid; Bachelor Flat;* Tashlin cartoon. 5/22–23: *Eraserhead; The 5000 Fingers of Dr. T.* 5/24: *Diary of a Country Priest; Bizarre, Bizarre.* 5/25: *Inspector General* (1952); *A Summer to Remember.* 5/26: *Scarlet Street; M.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 5/21: *Creepshow 2; Hour of the Assassin.* Opening 5/22: *Enemy Territory.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—Through 5/23: *Radio Days.* Opening 5/24: *Psychos in Love.* #2—Through 5/21: *Festival of Claymation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—Through 5/21: *Tin Men.* Beg. 5/22: *River's Edge.* #2—*Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). Through 5/21: *Monster in the Closet.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Gardens of Stone.* #2—*Lethal Weapon.* #3—*Angel Heart.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 5/20: *The Magic Flute; Smiles of a Summer Night.* 5/21: *Summertime; Three Coins in the Fountain.* 5/22–23: *Easy Rider; Five Easy Pieces.* 5/24–25: *The Threepenny Opera; The Blue Angel* (1929). 5/26: *Sherlock Holmes' Dressed to Kill; Sherlock Holmes' Terror by Night.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 5/20–21: *The Trial; The Castle.* 5/22–23: *Prizzi's Honor; Fat City.* 5/24: *The Bicycle Thief; The White Line.* 5/25–26: *Paris, Texas; The Last Picture Show.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1 and #2—*Ishtar.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hollywood Shuffle.* #2—*Padre Nuestro.* #3—*Law of Desire.* #4—*Scene of the Crime.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—Through 5/21: *Meatballs III.* Opening 5/22: *The Chipmunk Adventure.* #2—Through 5/21: *Project X.* Opening 5/22: *Ernest Goes to Camp.* #3—Through 5/21: *Making Mr. Right; The Aristocats.* Beg. 5/22: *Tin Men.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Gate.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). Through 5/21: *Tin Men.* Opening 5/22: *Ernest Goes to Camp.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Secret of My Success.* #2—Through 5/19: *Hot Pursuit.* Opening 5/20: *Beverly Hills Cop II.* #3—Through 5/19: *Platoon.* Opening 5/20: *Beverly Hills Cop II.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Ishtar.*

42nd–60th Streets

31. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 5/18: *Extreme Prejudice.* Opening 5/20: *Beverly Hills Cop II.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*The Gate.* #2—*Lethal Weapon.* #3—*Police Academy 4: Citizens on Patrol.* #4—*Angel Heart.* #5—*Project X.* #6—*Raising Arizona.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Creepshow 2.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Secret of My Success.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). Through 5/21: *American Ninja 2: The Confrontation.* Opening 5/22: *Ernest Goes to Camp.* **EMBASSY 3—***Hollywood Shuffle.* **EMBASSY 4—**Through 5/21: *Hot Pursuit.* Opening 5/22: *The Chipmunk Adventure.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—Through 5/21: *Platoon.* Beg. 5/22 (tent.): *Lethal Weapon.* #2—*Meatballs III.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—Through 5/21: *Steele Justice.* Opening 5/22: *Enemy Territory.* #2—*Monster in the Closet.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 5/21: *Hot Pursuit.* Opening 5/22: *Ernest Goes to Camp.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Ishtar.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 5/21: *Creepshow 2.* Opening 5/22: *Ernest Goes to Camp.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Ishtar.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). Through 5/21: *A Room With a View.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *The Assault.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Gate.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Platoon.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *L'Année des Méduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Tin Men.*

52. BARONET—Third Ave. at 59th St. (355-1663). *River's Edge.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 5/19: *Children of a Lesser God.* Beg. 5/20: *Radio Days.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Gothic.* **CINEMA II**—(753-0774). *Personal Services.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Secret of My Success.* #2—(832-2720). *The Stepfather.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Opening 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Radio Days.* Opening 5/20: *Beverly Hills Cop II.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 5/21: *Sweet Lorraine.* Opening 5/22: *Amazing Grace and Chuck.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Gardens of Stone.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 5/21: *Blind Date.* Opening 5/22: *Ernest Goes to Camp.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Hollywood Shuffle.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 5/19: *The Secret of My Success.* Opening 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Hot Pursuit.* Opening 5/20: *Beverly Hills Cop II.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*The Gate.* #2—*Lethal Weapon.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 5/21: *Meatballs III; The Kindred.* Opening 5/22: *Enemy Territory.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Gardens of Stone.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 5/21: *Swimming to Cambodia.* Opening 5/22: *Tampopo.* #2—Through 5/21: *Law of Desire.* Beg. 5/22: *Swimming to Cambodia.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 6/20: "The Films of James Stewart." 5/20–23: *It's a Wonderful World; The Philadelphia Story.* 5/24–25: *The Greatest Show on Earth; Speed.* 5/26–27: *The Stratton Story; Call Northside 777.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—Through 5/21: *Padre Nuestro.* Opening 5/22: *Ernest Goes to Camp.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 5/19: *Extreme Prejudice.* Opening 5/20: *Beverly Hills Cop II.* #2—*Tin Men.* #3—Through 5/19: *Blind Date.* Opening 5/20: *Beverly Hills Cop II.* #4—*Project X.* #5—*The Secret of My Success.* #6—*Lethal Weapon.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*Hollywood Shuffle.* #2—Through 5/21: *Platoon.* Beg. 5/22: *Padre Nuestro.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—Through 5/19: *Creepshow 2.* Opening 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *American Ninja 2: The Confrontation; Number One With a Bullet.* Opening 5/20: *Beverly Hills Cop II.* #3—*Monster in the Closet; Steele Justice.* #4—*The Gate.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 5/21: *Lethal Weapon.* Opening 5/22: *Enemy Territory.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 5/21: *American Ninja 2: The Confrontation; Creepshow 2.* Opening 5/22: *Ernest Goes to Camp.* #2—*The Gate.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30, Wed. and Fri.–Sun. at 4:30. Triple features: $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 5/20 at 7:30: *Dracula* (1931), dir. Tod Browning, with Bela Lugosi.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 5/26 at 8: *Land Without Bread* (1932), dir. Luis Buñuel, *Page of Madness* (1926), dir. Kinsuke Kinogasa, and *The Grandmother* (1970), dir. David Lynch.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 5/19–20 at 1, 3:15, 6, and 8:45: *Swamp Water* (U.S., 1941), dir. Jean Renoir, with Dana Andrews. 5/26–27 at 12:30, 3:15, 6, and 8:45: *Paroles et musiques* (France, 1985), dir. Elie Chouraqui, with Catherine Deneuve.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. Through 6/26: "Japanese Literature on Screen." 5/22 at 7:30: *Odd Obsession* (Japan, 1959), dir. Kon Ichikawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). "Chagall and the Bible." Free with museum admission: 5/24 at 12:30, 1:30, and 2:30: "Marc Chagall," from *Invitation to Art* (PBS, 1961), and "Chagall," from *CBS News Sunday Morning* (1985).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 5/30: Tue.–Sat. at 1: Recent work by various artists; at 2: *Diamond: The 8 Lights (Spheres of Influence)* (1986) and an untitled work (1987), both by Tony Oursler; at 3:15: *France/Tour/Détour/Deux/Enfants,* by Jean-Luc Godard; at 4:45: *Video Juke Box* (BBC, 1986), by Kevin Loader.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 5/23 at 8: *From the Pole to the Equator* (Italy, 1986), by Yervant Gianikian and Angela Ricci Lucchi.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 5/29: "A Major Gift: Columbia Pictures." 5/21 at 2:30: "A History of Camera Movement": *Rashomon* (Japan, 1950), dir. Akira Kurosawa; at 6: *Gandhi* (1982), dir. Richard Attenborough, with Ben Kingsley. 5/22 at 2:30: *All the King's Men* (1949), dir. Robert Rossen, with Broderick Crawford; at 6: *The Bridge on the River Kwai* (1957), dir. David Lean. 5/23 at 2: (See 5/21 at 6). 5/24 at 2: *Oliver!* (Great Britain, 1968), dir. Carol Reed; at 5: *You Can't Take It With You* (1938), dir. Frank Capra, with James Stewart. 5/25 at 2: *Kramer vs. Kramer* (1979), dir. Robert Benton, with Dustin Hoffman and Meryl Streep; at 5: (See 5/24 at 2). 5/26 at 2:30: (See 5/24 at 5); at 6: *A Man for All Seasons* (1966), dir. Fred Zinnemann, with Paul Scofield. **Titus Theater 2:** 5/21 at 3 and 6:30: "What's Happening?": *Ganga Maya* (1984), dir. Ludovic Segarra. Through 6/7: "Recent Acquisitions: From the Archive." 5/22 at 3: *The Marriage of Maria Braun* (West Germany, 1979), dir. Rainer Werner Fassbinder, with Hanna Schygulla; at 6:30: *Stranger Than Paradise* (1984), dir. Jim Jarmusch. 5/23 at 2:30: *Money* (1984), dir. Henry Hills, *The Braddock Food Bank* (1985), dir. Tony Buba, *Clotheslines* (1981), dir. Roberta Cantow, and *What Do Children Think Of When They Think Of the Bomb* (1984), dir. John Canemaker; at 5:30: *Memories of Underdevelopment* (Cuba, 1968), dir. Tomás Guttiérez Alea. 5/24 at 2:30: *Edvard Munch* (Sweden-Norway, 1974), dir. Peter Watkins; at 5:30: *The Farm They Won* (1950), dir. Morris Engel, and *America and Lewis Hine* (1984), dir. Nina Rosenblum. 5/25 at 2:30: *Underground U.S.A.* (1980), dir. Eric Mitchell; at 5:30: *Raging Bull* (1980), dir. Martin Scorsese, with Robert De Niro. 5/26 at 3: *Confessions of a Stardreamer* (1978), dir. John Canemaker; Films by Mary Ellen Bute (1934–53): *Rhythm in Light, Abstronic,* and *Mood Contrasts;* and *Rushlight* (1984), dir. Holly Fisher; at 6:30: *Bronco Billy* (1980), dir. and with Clint Eastwood.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 5/20 at 8 (benefit for the homeless; $10; call 516-822-3132): *No Home on the Island* (1987), dir. Mark Gross; Tom Chapin and other entertainers present. 5/21 at 8: *American Journey* (1985), dir. Lisa Maya Knauer and Jack Levine; guest speakers. 5/22–23 at 8, 5/24–25 at 5: *Animation Celebration* (1987); 5/22–23 at 10, 5/24 at 7: *Something Wild* (1986), dir. Jonathan Demme; 5/24–25 at 9:15: *The Fly* (1986), dir. David Cronenberg, with Jeff Goldblum; 5/25 at 7 ($6/$4/$2; live piano accompaniment): *Spite Marriage* (1929), dir. Edward Sedgwick, with Buster Keaton. 5/26–27 at 8: *Matter of Heart* (1986), dir. Mark Whitney; at 10:15: *Sid & Nancy* (1986), dir. Alex Cox.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Free with museum admission; children free. Through 7/15: Tue.–Sun. at 2:30: *The Jackie Robinson Story* (1950), dir. Alfred E. Green.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 5/21 at noon: *You Have Struck a Rock!* (1981), dir. Deborah May, and *Mandela* (1986), dir. Peter Davis; 5/21 at 6, 5/22 at 3: "New York Experimental Video and Film Festival." 5/26 at noon: *Gone With the Wind* (1939), dir. Victor Fleming, with Clark Gable and Vivien Leigh.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 5/28: Tue.–Sun. at 6 and 7:40; Sat.–Sun. at 4:20: *A Woman Is a Woman* (France, 1961), dir. Jean-Luc Godard, with Jean-Paul Belmondo and Anna Karina; Tue.–Sun. at 9:30: *La Vie est à nous* (France, 1936; U.S. premiere) and *Le Crime de M. Lange* (France, 1935), both dir. Jean Renoir. "Public Service" (free): Sat.–Sun. at 2: *Chuck Solomon: Coming of Age* (1986), dir. Marc Huestis and Wendy Dallas.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 5/23–6/26: "Sculptors on Film." 5/23 at 2: *Alberto Giacometti* (1968), and *Noguchi: A Sculptor's World* (1972), dir. Arnold Eagle.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 5/24 at 1:30: *From the Pole to the Equator* (Italy, 1986), by Yervant Gianikian and Angela Ricci Lucchi; Gianikian and Lucchi present.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.–Sat. at noon, Sun. at 1: 5/16–21: *Naked Spaces: Living Is Round* (1985), by Trinh T. Minh-ha; 5/22–26: *The Man Who Envied Women* (1985), by Yvonne Rainer. Video: 5/19 at 4:30 and 6:15, 5/20–21 at 3: *I Do Not Know What It Is I Am Like* (1986), by Bill Viola; 5/22–23 at 3, 5/24 at 4, 5/26 at 5 and 6:30: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* (1986), by Steve Fagin.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*American Ninja 2.* #2—*Creepshow 2.* #3—*Meatballs III.* #4—Beg. 5/20: *Beverly Hills Cop II.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Ishtar.* #2—*Raising Arizona.* #3—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.* #4—*The Gate.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Meatballs III.* #2—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *A Nightmare on Elm Street, Part 3; Hour of the Assassin.* Beg. 5/20: *Beverly Hills Cop II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 5/19: *Lethal Weapon.* Beg. 5/20: *Beverly Hills Cop II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 5/19: *Creepshow 2; Hour of the Assassin.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Ishtar.* #3—*The Gate.* #4—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Meatballs III.* #2—*Monster in the Closet; Hour of the Assassin.* #3—*Creepshow 2; American Ninja 2.* #4—*Hollywood Shuffle.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Ishtar.* #2—*Gardens of Stone.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 5/21: *Steele Justice; American Ninja 2.* Beg. 5/22: *Enemy Territory.* #2—*Ishtar.* #3—*The Gate.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Ishtar.* #2—*The Secret of My Success.* #3—*Gardens of Stone.* #4—*The Gate.* #5—*Creepshow 2.* #6—*Meatballs III.* #7—*Lethal Weapon.* #8—Through 5/21: Temporarily closed. #9—*Hollywood Shuffle.* #10—Through 5/19: *Steele Justice.* Beg. 5/20: *Beverly Hills Cop II.* #11—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #12—*American Ninja 2.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Ishtar.* #2—*Hollywood Shuffle.* #3—*Creepshow 2.* #4—*Gardens of Stone.* #5—Through 5/21: *Tin Men.* Beg. 5/22: *Ernest Goes to Camp.* #6—*Blind Date; My Demon Lover.* #7—Through 5/21: *Lethal Weapon; Extreme Prejudice.* Beg. 5/22: *The Chipmunk Adventure.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 5/21: *Tin Men; Platoon.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 5/21: *Lethal Weapon.* #2—*Ishtar.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ishtar.* #2—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.* #3—*The Gate;* Beg. 5/22: *The Chipmunk Adventure.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—Through 5/21: *Platoon.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Gardens of Stone; The Aristocats.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—Through 5/21: *Creepshow 2; American Ninja 2.* Beg. 5/22: *Enemy Territory.* #2—Through 5/19: *Monster in the Closet.* Beg. 5/20: *Beverly Hills Cop II.* #3—*The Gate.* #4—*Meatballs III.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 5/19: *Monster in the Closet.* Beg. 5/20: *Beverly Hills Cop II.* #2—*The Gate.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Ishtar.* #2—Through 5/21: *American Ninja 2.* Beg. 5/22: *Enemy Territory.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Gate.* #2—*Meatballs III.* #3—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #4—*The Secret of My Success.* #5—Through 5/21: *American Ninja 2; Steele Justice.* Beg. 5/22: *Happy Hour.*

211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *The Assault.* Beg. 5/20: *Beverly Hills Cop II.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—Through 5/19: *Blind Date.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—Through 5/19: *Meatballs III.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Hour of the Assassin.* Beg. 5/20: *Beverly Hills Cop II.* #3—*The Gate.* #4—*Creepshow 2.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—*The Secret of My Success.* #3—*Creepshow 2.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Ishtar.* #2—*Meatballs III.* #3—Through 5/21: *American Ninja 2.* Beg. 5/22: *Enemy Territory.* #4—*Gardens of Stone.*

216. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. at Belt Pkwy. (615-1700). Theater opens 5/22 with the following titles: #1 and #2—*Beverly Hills Cop II.* #3 and #4—*Ishtar.* #5—*Enemy Territory.* #6—*Ernest Goes to Camp.* #7—*The Chipmunk Adventure.* #8—*The Secret of My Success.* #9—*Gardens of Stone.*

217. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 5/21: *Creepshow 2.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Ishtar.* #3—Through 5/21: *Meatballs III.* Beg. 5/22: *Happy Hour.* #4—*The Gate.* #5—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #6—*Gardens of Stone.*

218. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Through 5/21: *Hollywood Shuffle; Sid & Nancy.* #2—Through 5/21: *Raising Arizona; The Aristocats.*

219. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Gate.* #2—*Meatballs III.* #3—*Creepshow 2.* #4—Through 5/19: *American Ninja 2; Steele Justice.* Beg. 5/20: *Beverly Hills Cop II.* #5—Through 5/19: *Monster in the Closet.* Beg. 5/20: *Beverly Hills Cop II.*

220. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Through 5/19: *Steele Justice; Creepshow 2.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *American Ninja 2; Hour of the Assassin.* Beg. 5/20: *Beverly Hills Cop II.* #3—*The Gate.* #4—Through 5/21: *Meatballs III.* Beg. 5/22: *The Chipmunk Adventure; Happy Hour.*

221. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Gardens of Stone.* #2—*Meatballs III.* #3—*The Gate.* #4—*American Ninja 2.*

222. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1 and #2—Temporarily closed. #3—*Creepshow 2.* #4—*Ishtar.* #5—Through 5/21: *Project X.* Beg. 5/22: *Ernest Goes to Camp.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Blind Date.* #2—Through 5/21: *Hour of the Assassin.* Beg. 5/22: *Ernest Goes to Camp.* #3—Through 5/21: *Project X.* Beg. 5/22: *Happy Hour.* #4—*The Gate.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 5/19: *Meatballs III; Steele Justice.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Creepshow 2.* #3—*The Gate.* #4—*Ishtar.* #5—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #6—Through 5/21: *Hot Pursuit.* Beg. 5/22: *Enemy Territory.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Creepshow 2.* #2—*Platoon.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1 and #2—*Ishtar.* #3—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #4—*Gardens of Stone.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Ishtar.* #2—*The Gate.* #3—*The Secret of My Success.* #4—*Meatballs III.* #5—Through 5/21: *Tin Men.* Beg. 5/22: *Ernest Goes to Camp.* #6—*Raising Arizona.* #7—*Monster in the Closet.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.* #2—Temporarily closed.

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Gate.* #2—Through 5/19: *Meatballs III.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #4—Through 5/21: *Steele Justice; Hour of the Assassin.* Beg. 5/22: *Enemy Territory.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Lethal Weapon.* #2—*Tin Men.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Tin Men; The Aristocats.* #2—*Platoon.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Creepshow 2.* #2—*Meatballs III.* #3—*Ishtar.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Gardens of Stone.* #2—Through 5/21: *Blind Date.* Beg. 5/22: *Ernest Goes to Camp.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Hot Pursuit.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Gate.* #2—Through 5/21: *Steele Justice; American Ninja 2.* Beg. 5/22: *Happy Hour.* #3—Through 5/21: *Hour of the Assassin.* Beg. 5/22: *Enemy Territory.* #4—*Project X.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Secret of My Success.* #2—*Ishtar.* #3—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.* #4—Through 5/21: *Monster in the Closet.* Beg. 5/22: *Enemy Territory.* #5—*The Gate;* Beg. 5/22: *The Chipmunk Adventure.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Gardens of Stone.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Meatballs III.* #2—*Ishtar.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Gate.* #2—*Creepshow 2.* #3—Through 5/21: *American Ninja 2; Steele Justice.* Beg. 5/22: *Enemy Territory.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 5/19: *Lethal Weapon.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/21: *Radio Days.* Beg. 5/22: *Tin Men.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Gate.* #2—Through 5/19: *Meatballs III.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/21: *Creepshow 2.* Beg. 5/22: *Ernest Goes to Camp.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Through 5/21: *Police Academy 4; Heartbreak Ridge.* #2—Through 5/21: *Hollywood Shuffle; Mona Lisa.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Extreme Prejudice.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Project X.* #2—*Ishtar.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 5/21: *Blind Date.* #2—Through 5/21: *Platoon.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Ishtar.*

402. NEW DORP—LANE—(351-2110). Through 5/21: *"Crocodile" Dundee.* Beg. 5/22: *The Chipmunk Adventure.*

403. NEW DORP—RAE—(979-0444). #1—*Meatballs III.* #2—*Gardens of Stone.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*The Gate.* #2—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—Through 5/19: *Creepshow 2.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Ishtar.* #2—*The Gate.*

501. BELLMORE—MOVIES—(783-7200). Through 5/21: *Blind Date; Lethal Weapon.* Beg. 5/22: *Tin Men.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 5/21: *Platoon.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Ishtar.* #2—*The Gate.* #3—*Project X.* #4—Through 5/21: *Meatballs III.* Beg. 5/22: *Enemy Territory.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Gardens of Stone;* Beg. 5/22: *The Chipmunk Adventure.* #2—*The Secret of My Success.* #3—*Project X.* #4—Through 5/21: *Creepshow 2.* Beg. 5/22: *Ernest Goes to Camp.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*Ishtar.* #2—*The Gate.* #3—*The Secret of My Success.* #4—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #5—*Gardens of Stone.* #6—Through 5/19: *Raising Arizona.* Beg. 5/20: *Beverly Hills Cop II.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 5/19: *Project X.* Beg. 5/20: *Beverly Hills Cop II.* #2—*The Gate.* #3—Through 5/19: *Meatballs III.* Beg. 5/20: *Beverly Hills Cop II.*

507. HEWLETT—RKO—(791-6768). Through 5/21: *Radio Days.* Beg. 5/22: *Outrageous Fortune; The Aristocats.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 5/21: *Creepshow 2.* Beg. 5/22: *Enemy Territory.* #2—*The Gate.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Project X.* #2—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #3—*Meatballs III.* #4—*The Secret of My Success.* #5—Through 5/19: *The Allnighter.* Beg. 5/20: *Beverly Hills Cop II.* #6—*Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203). #1—Through 5/21: *Creepshow 2.* Beg. 5/22: *The Chipmunk Adventure; Happy Hour.* #2—*The Gate.* #3—*Ishtar.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 5/21: *Tin Men.* Beg. 5/22 (tent.): *Lethal Weapon.* #2—Through 5/21: *Radio Days.* Beg. 5/22 (tent.): *The Secret of My Success.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Secret of My Success.* #2—*Hot Pursuit.* #3—*Gardens of Stone.* #4—*Creepshow 2.* #5—Through 5/19: *Blind Date.* Beg. 5/20: *Beverly Hills Cop II.* #6—Through 5/19: *My Demon Lover.* Beg. 5/20: *Beverly Hills Cop II.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/21: *Lethal Weapon.* Beg. 5/22: *Raising Arizona.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Gardens of Stone.* #2—Through 5/21: *The Stepfather.* Beg. 5/22: *Enemy Territory.* #3—*Meatballs III.* #4—*Project X.*

515. MALVERNE—TWIN—(599-6966). #1—Through 5/21: *Hannah and Her Sisters.* Beg. 5/22 (tent.): *Raising Arizona.* #2—*Tin Men.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tin Men.* #2—*Gardens of Stone.* #3—Through 5/21: *Blind Date.* Beg. 5/22: *Ernest Goes to Camp.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Gate.* #2—*Project X.* #3—*Gardens of Stone.* #4—*The Secret of My Success.* #5—Through 5/21: *Meatballs III.* Beg. 5/22: *Enemy Territory.* #6—*Creepshow 2.* #7—Through 5/21: *Hot Pursuit.* Beg. 5/22: *Ernest Goes to Camp.* #8—Through 5/21: *Steele Justice.* Beg. 5/22: *Happy Hour.* #9—*Ishtar.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.*

519. MERRICK—TWIN—(546-1270). #1—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Raising Arizona.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ishtar.* #2—Through 5/21: *Lethal Weapon.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Tin Men.* #2—Through 5/21: *Platoon.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*Platoon.* #2—*Raising Arizona.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 5/21: *A Room With a View.* Beg. 5/22: *Enemy Territory.* #2—*Outrageous Fortune.* #3—*The Secret of My Success.* #4—*The Gate.* #5—*Project X.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—Through 5/19: *Raising Arizona.* Beg. 5/20: *The Secret of My Success.* #2—Through 5/21: *Lethal Weapon.* Beg. 5/22: *Ernest Goes to Camp.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Ishtar.* #2—*Platoon.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 5/21: *The Stepfather.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Tin Men.* #3—*Gardens of Stone.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Ishtar.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—Through 5/21: *Blind Date.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Project X.* #3—*Gardens of Stone.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Hollywood Shuffle.* #2—*Ishtar.* #3—*Lethal Weapon.* #4—*Meatballs III.* #5—Through 5/19: *Steele Justice.* Beg. 5/20: *Beverly Hills Cop II.* #6—*The Secret of My Success.* #7—*American Ninja 2.* #8—*Police Academy 4.* #9—Through 5/19: *Hot Pursuit; A Nightmare on Elm Street, Part 3.* Beg. 5/20: *Beverly Hills Cop II.* #10—*Platoon.* #11—*Creepshow 2.* #12—*The Gate.*

531. WANTAGH—RKO—(781-6969). Through 5/21: *Radio Days.* Beg. 5/22: *Outrageous Fortune; The Aristocats.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 5/19: *Creepshow 2.* Beg. 5/20: *Beverly Hills Cop II.* #2—*The Gate.* #3—*Ishtar.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Hollywood Shuffle.* #2—Through 5/21: *Memed, My Hawk.* Beg. 5/22: *Ernest Goes to Camp.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Project X.* #2—Through 5/21: *Meatballs III.* Beg. 5/22: *Enemy Territory.* #3—*Gardens of Stone.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *American Ninja 2.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.*

602. BAY SHORE—CINEMA—(665-1722). *Ishtar.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Gate.* #2—*Creepshow 2.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 5/19: *Hot Pursuit; The Karate Kid Part II.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/21: *Meatballs III; Steele Justice.* Beg. 5/22: *Ernest Goes to Camp; Pee-wee's Big Adventure.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Secret of My Success.* #2—*Hot Pursuit.* #3—*Lethal Weapon.* #4—*Blind Date.* #5—*Creepshow 2.* #6—Through 5/19: *"Crocodile" Dundee.* Beg. 5/20: *Beverly Hills Cop II.* #7—Through 5/19: *Angel Heart.* Beg. 5/20: *Beverly Hills Cop II.* #8—*Gardens of Stone.* #9—*Project X.* #10—*Ishtar.* #11—*Meatballs III.* #12—*The Gate.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Ishtar.* #2—*Creepshow 2.* #3—Through 5/19: *Police Academy 4.* Beg. 5/20: *Beverly Hills Cop II.* #4—Through 5/19: *The Allnighter.* Beg. 5/20: *Beverly Hills Cop II.* #5—*Hot Pursuit.* #6—*Project X.* #7—*Meatballs III.* #8—*The Secret of My Success.* #9—*The Stepfather.* #10—*Platoon.* #11—*The Gate.* #12—*Lethal Weapon.*

609. COMMACK—RKO—(499-4545). #1—*Raising Arizona.* #2—*Gardens of Stone.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Gardens of Stone.* #2—Through 5/19: *Ishtar.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #4—*Project X.* #5—Through 5/21: *Creepshow 2.* Beg. 5/22: *Enemy Territory.* #6—Through 5/19: *Meatballs III; Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #7—*The Gate.* #8—*Ishtar.*

611. CORAM—PINE—(698-6442). #1—*Lethal Weapon.* #2—*Tin Men.* #3—*Outrageous Fortune.* #4—*Project X.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Ishtar.* #2—*Gardens of Stone.* #3—*Project X.* #4—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #5—Through 5/19: *Raising Arizona.* Beg. 5/20: *Beverly Hills Cop II.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 5/22–23: *The Secret of My Success.*

615. GREENPORT—GREENPORT—(477-0500). Through 5/21: *Platoon.* Beg. 5/22: *Radio Days.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—Through 5/21: *Ishtar.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Ishtar.* #3—Through 5/21: *Project X.* Beg. 5/22: *The Chipmunk Adventure; Happy Hour.* #4—*Gardens of Stone.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *The Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1—*Meatballs III;* Beg. 5/22: *The Chipmunk Adventure.* #2—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/21: *Children of a Lesser God.* Beg. 5/22: *Police Academy 4.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Gate;* Beg. 5/22: *The Chipmunk Adventure.* #2—*Meatballs III.* #3—*Ishtar.* #4—Through 5/21: *Tin Men.* Beg. 5/22: *Ernest Goes to Camp.* #5—Through 5/21: *The Secret of My Success.* #6—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

622. MONTAUK—THE MOVIES—(668-2393). 5/22–25: *The Secret of My Success.*

623. NORTHPORT—NORTHPORT—(261-8600). *Platoon.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.* #2—Through 5/21: *Extreme Prejudice; Steele Justice.* Beg. 5/22: *Ernest Goes to Camp.* #3—*Hot Pursuit.* #4—*Gardens of Stone.* #5—*The Secret of My Success.* #6—Through 5/19: *Monster in the Closet.* Beg. 5/20: *Beverly Hills Cop II.* #7—*Project X.* #8—*The Gate.* #9—*Creepshow 2.* #10—*Blind Date.* #11—*Lethal Weapon.* #12—Through 5/19: *Hour of the Assassin.* Beg. 5/20: *Beverly Hills Cop II.* #13—*Ishtar.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 5/21: *Tin Men.* Beg. 5/22: *Raising Arizona.* #2—*Police Academy 4.* #3—Through 5/21: *Outrageous Fortune.* Beg. 5/22: *Lethal Weapon.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Meatballs III.* **WEST—**Through 5/21: *Tin Men.* Beg. 5/22: *Project X.*

629. ROCKY POINT—DRIVE-IN—(744-8900). Beg. 5/22: *Ernest Goes to Camp; Pee-wee's Big Adventure.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/21: *Waiting for the Moon.* Beg. 5/22: *Memed, My Hawk.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 5/21: *Project X.* Beg. 5/22: *Raising Arizona.* #2—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.* #3—*The Gate.*

632. SHIRLEY—DRIVE-IN—(281-5444). Beg. 5/20: *Beverly Hills Cop II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Ishtar.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.* #3—*Ishtar.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Gardens of Stone.* #2—Through 5/19: *Creepshow 2.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Secret of My Success.* #2—Through 5/21: *Lethal Weapon.* Beg. 5/22: *Project X.* #3—Through 5/21: *Police Academy 4; The Aristocats.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 5/19: *Raising Arizona.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Lethal Weapon.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Secret of My Success.* #2—Through 5/21: *The Allnighter.* Beg. 5/22: *Ernest Goes to Camp.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

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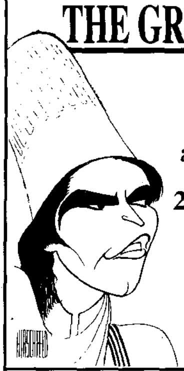

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MOVIES

702. BRONXVILLE—BRONXVILLE—(961-4030). #1 and #2—*Ishtar.* #3—*Gardens of Stone.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 5/21: *Hollywood Shuffle.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Gardens of Stone.*

704. HARRISON—CINEMA—(835-5952). Through 5/21: *Blind Date.*

705. HARTSDALE—CINEMA—(428-2200). #1—Through 5/19: *Lethal Weapon.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #3—*The Secret of My Success.* #4—*The Gate;* Beg. 5/22: *The Chipmunk Adventure.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Project X.* #2—*Ishtar.* #3—*The Gate.* #4—*The Secret of My Success.* #5—*Gardens of Stone.* #6—*Tin Men; The Aristocats.* #7—*Lethal Weapon.* #8—*Raising Arizona.* #9—Through 5/19: *Meatballs III.* Beg. 5/20: *Beverly Hills Cop II.* #10—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Ishtar.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Gate.* #2—*Tin Men.* #3—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.* #4—Through 5/21: *Project X.* Beg. 5/22: *Enemy Territory.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 5/21: *Creepshow 2.* Beg. 5/22: *The Chipmunk Adventure.* #2—*Meatballs III.* #3 and #4—*Ishtar.* #5—*The Secret of My Success.* #6—Beg. 5/22 (tent.): *Gardens of Stone.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 5/21: *Tin Men.* Beg. 5/22: *Lethal Weapon.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*The Gate.* #2—Through 5/19: *American Ninja 2; Creepshow 2.* Beg. 5/20: *Beverly Hills Cop II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Meatballs III.*

713. OSSINING—ARCADIAN—(941-5200). #1—Through 5/21: *Raising Arizona.* Beg. 5/22: *Ernest Goes to Camp.* #2—Through 5/21: *Project X.* Beg. 5/22: *The Chipmunk Adventure; Happy Hour.* #3—Through 5/21: *Creepshow 2.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Raising Arizona.* #4—*Lethal Weapon.* #5—*Monster in the Closet.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—Through 5/19: *Raising Arizona.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/21: *Blind Date; The Aristocats.* #3—Through 5/21: *"Crocodile" Dundee.* #4—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 5/21: *Tin Men.*

718. RYE—RYE RIDGE—(939-8177). #1—*Gardens of Stone.* #2—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.*

719. SCARSDALE—FINE ARTS—(723-6699). *Ishtar.*

720. SCARSDALE—PLAZA—(725-0078). Through 5/21: *Blind Date.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Creepshow 2.* #2—*Meatballs III.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—Through 5/21: *Police Academy 4.* #2—*Project X.* #3—*The Stepfather.* #4—*Creepshow 2.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Gate.* #2—*Raising Arizona.* #3—*Hot Pursuit.* #4—*The Secret of My Success.* #5—Through 5/19: *The All-nighter; The Aristocats.* Beg. 5/20: *Beverly Hills Cop II.* #6—*Meatballs III.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 5/21: *Gardens of Stone.* Beg. 5/22: *Enemy Territory.* #2—*The Gate.* #3 and #4—*Ishtar.* #5—*Creepshow 2.* #6—*Meatballs III.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 5/21: *Police Academy 4.* #2—Through 5/21: *Platoon.*

Rockland County

752. NANUET—MALL—(623-6336). *Project X.*

753. NANUET—RKO MOVIES—(623-0211). #1—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #2—*Gardens of Stone.* #3—*The Gate.* #4 and #5—*Ishtar.*

754. NANUET—ROUTE 59—(623-3355). Beg. 5/22: *Enemy Territory.*

755. NEW CITY—TOWN—(634-5100). #1—Through 5/21: *Project X.* Beg. 5/22: *Lethal Weapon.* #2—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Gate.* #2—Through 5/21: *Creepshow 2.* Beg. 5/22: *Ernest Goes to Camp.*

757. NYACK—CINEMA EAST—(358-6631). *Raising Arizona.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Through 5/19: *Meatballs III; Hunk.* Beg. 5/20: *Beverly Hills Cop II.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Creepshow 2.* Beg. 5/20: *Beverly Hills Cop II.*

760. PEARL RIVER—PEARL RIVER—(735-6500). Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Creepshow 2.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Ishtar.* #2—Through 5/21: *Hot Pursuit.* Beg. 5/22: *The Secret of My Success.*

763. STONY POINT—9 W—(942-0303). Through 5/21: *Hot Pursuit.* Beg. 5/22: *The Secret of My Success.*

764. SUFFERN—LAFAYETTE—(357-6030). *Project X.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*A Room With a View.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Ishtar.* #2—*Gardens of Stone.* #3—*Blind Date.*

802. DANBURY—CINEMA—(748-2923). #1—Through 5/21: *The Stepfather.* Beg. 5/22 (tent.): *"Crocodile" Dundee.* #2—Through 5/21: *Hot Pursuit.* Beg. 5/22: *Ernest Goes to Camp.*

803. DANBURY—PALACE—(748-7496). #1—*The Gate.* #2—Through 5/19: *Steele Justice.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/21: *Monster in the Closet.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—*Ishtar.*

806. FAIRFIELD—COUNTY—(334-1411). *The Gate.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—*A Room With a View.*

808. GREENWICH—PLAZA—(869-4030). #1—*Ishtar.* #2—*"Crocodile" Dundee.* #3—*Tin Men.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Ishtar.* #2—Through 5/19: *Ishtar.* Beg. 5/20: *Beverly Hills Cop II.*

810. NORWALK—CINEMA—(838-4504). #1—*Hot Pursuit.* #2—*Creepshow 2.*

811. NORWALK—NORWALK—(866-9202). *The Gate.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 5/21: *Project X; The Aristocats.*

813. SOUTH NORWALK—SONO—(866-9202). 5/19–21: *The Mosquito Coast.* 5/22–25: *The Good Father;* 5/22–28: *Blue Velvet.*

814. SPRINGDALE—STATE—(325-0250). Through 5/21: *Platoon; "Crocodile" Dundee.*

815. STAMFORD—AVON—(324-9205). #1—*The Gate.* #2—Through 5/21: *Monster in the Closet.* Beg. 5/22: *The Chipmunk Adventure.*

816. STAMFORD—CINEMA—(324-3100). #1—*Gardens of Stone.* #2—Through 5/21: *The Stepfather.* Beg. 5/22: *Ernest Goes to Camp.* #3—*Project X.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Lethal Weapon.* Beg. 5/20: *Beverly Hills Cop II.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Gardens of Stone.* #2—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/19: *Blind Date.* Beg. 5/20: *Beverly Hills Cop II.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Ishtar.* #2—*Gardens of Stone.* #3—(227-9619). *Project X.* #4—(226-6666). *A Room With a View.*

820. WESTPORT—POST—(227-0500). Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.*

821. WILTON—CINEMA—(762-5678). Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.* #2—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #3—Through 5/21: *Project X.* #4—Through 5/21: *Creepshow 2.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—Through 5/19: *The Secret of My Success.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Gardens of Stone.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Gate.* #2—Through 5/21: *Hour of the Assassin.* Beg. 5/22: *Enemy Territory.* #3—Through 5/21: *Creepshow 2; Steele Justice.* Beg. 5/22: *Happy Hour.* #4—*Monster in the Closet.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2 and #4—*Ishtar.* #3—*The Stepfather.* #5—*Creepshow 2.* #6—*Project X.* #7—*Hot Pursuit.* #8—*Meatballs III.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Gardens of Stone.* #3—*The Secret of My Success.* #4—*The Gate.* #5—*My Demon Lover.* #6—Through 5/19: *Blind Date.* Beg. 5/20: *Beverly Hills Cop II.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 5/21: *Creepshow 2; Hour of the Assassin.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Meatballs III.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—Through 5/19: *American Ninja 2; Hour of the Assassin.* Beg. 5/20: *Beverly Hills Cop II.* #2—Through 5/19: *Hollywood Shuffle.* Beg. 5/20: *Beverly Hills Cop II.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Gate.*

914. LIVINGSTON—COLONY—(992-0800). *The Secret of My Success.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 5/21: *A Room With a View.* Beg. 5/22: *Ernest Goes to Camp.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—*Raising Arizona.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 5/21: *Blind Date.* Beg. 5/22: *Ernest Goes to Camp.* #2—*The Secret of My Success.* #3—Through 5/21: *Tin Men.* Beg. 5/22: *The Chipmunk Adventure.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Police Academy 4.* #2—*Creepshow 2.* #3—*The Aristocats.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Gate.* #2—*Ishtar.* #3—Through 5/21: *Meatballs III.* Beg. 5/22: *Ernest Goes to Camp.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1 and #2—*Ishtar.* #3—*Gardens of Stone.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Lethal Weapon.* #3—*Gardens of Stone.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 5/21: *Platoon; The Aristocats.*

931. CRANFORD—RKO—(276-9120). #1—Through 5/21: *Raising Arizona.* Beg. 5/22: *Ernest Goes to Camp.* #2—*The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). Through 5/21: *Tin Men.*

933. LINDEN—QUAD—(925-9787). #1—*The Secret of My Success.* #2—*Meatballs III.* #3—Through 5/21: *Lethal Weapon.* Beg. 5/22: *Ernest Goes to Camp.* #4—Through 5/21: *Raising Arizona.* Beg. 5/22: *The Chipmunk Adventure; Happy Hour.*

934. UNION—FIVE POINTS—(964-3466). #1—*Meatballs III.* #2—*The Gate.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Working Girls.*

936. UNION—RKO—(686-4373). #1—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Ishtar.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 5/21: *The Stepfather.* Beg. 5/22: *Enemy Territory.* #2—*Gardens of Stone.* #3—*Blind Date.*

938. WESTFIELD—TWIN—(654-4720). #1—*Outrageous Fortune.* #2—*Monster in the Closet.* #3—*Tin Men.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Through 5/21: *Platoon.* Beg. 5/22: *Ernest Goes to Camp.* #2—Through 5/21: *Lethal Weapon.* Beg. 5/22: *The Chipmunk Adventure.* #3—Through 5/21: *Meatballs III.*

951. CLOSTER—CLOSTER—(768-8800). Through 5/19: *Hot Pursuit; The Aristocats.* Beg. 5/20: *Beverly Hills Cop II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Secret of My Success.* #2—*Gardens of Stone.* #3—Through 5/19: *Tin Men.* Beg. 5/20: *Beverly Hills Cop II.* #4—Through 5/19: *Extreme Prejudice.* Beg. 5/20: *Beverly Hills Cop II.*

953. EMERSON—TOWN—(261-1000). #1—Through 5/21: *Project X.* Beg. 5/22: *The Secret of My Success.* #2—*Gardens of Stone.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Meatballs III.* #2—Through 5/21: *Monster in the Closet.* Beg. 5/22: *Enemy Territory.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Creepshow 2.* #2—*The Gate.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Meatballs III.* #2—Through 5/21: *Lethal Weapon.* Beg. 5/22: *Enemy Territory.*

957. FORT LEE—SHARON—(224-0202). *Ishtar.*

958. OAKLAND—TWIN—(337-4478). #1—*The Gate.* #2—*Ishtar.*

959. PARAMUS—CINEMA 35—(845-5070). Through 5/21: *Meatballs III.* Beg. 5/22: *Enemy Territory.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 5/21: *Hour of the Assassin; Dr. Butcher.* Beg. 5/22: *Platoon; Back to School.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). *Tin Men.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1 and #6—*Ishtar.* #2—*Blind Date.* #3—*The Stepfather.* #4—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.* #5—*The Secret of My Success.* #7—*Gardens of Stone.* #8—Through 5/19: *Extreme Prejudice.* Beg. 5/20: *Beverly Hills Cop II.* #9—*Lethal Weapon.* #10—Through 5/19: *Project X.* Beg. 5/20: *Beverly Hills Cop II.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—Through 5/21: *Raising Arizona.* Beg. 5/22: *Ernest Goes to Camp.* #2—*The Gate.* #3—*Creepshow 2.*

964. RAMSEY—CINEMA—(825-2090). Through 5/21: *Tin Men.* Beg. 5/22: *The Chipmunk Adventure.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 5/21: *Blind Date; Platoon.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1—Through 5/19: *Ishtar.* Beg. 5/20: *Beverly Hills Cop II.* #2—*Ishtar.* #3—Through 5/21: *Gardens of Stone.* Beg. 5/22: *Ernest Goes to Camp.* #4—Through 5/19: *Hot Pursuit.* Beg. 5/20: *Beverly Hills Cop II.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 5/21: *The Secret of My Success.* Beg. 5/22: *Ernest Goes to Camp.* #2—Through 5/21: *Tin Men; The Aristocats.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Outrageous Fortune; The Aristocats.* #2—*Tin Men; Platoon.* #3—*Radio Days; Hoosiers.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Secret of My Success.* #2—Through 5/21: *Platoon.* Beg. 5/22: *Raising Arizona.* #3—*The Gate.*

971. WESTWOOD—PASCACK—(664-3200) #1 and #2—*Ishtar.* #3—Through 5/21: *Tin Men.* Beg. 5/22: *Ernest Goes to Camp.* #4—*Meatballs III.*

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865-0400

Hunan Balcony East
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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AMAZING GRACE AND CHUCK—(1 hr. 52 min.; 1987) An idealistic young boy from a small town in Montana who is determined to change the world befriends a basketball superstar. With Alex English, Jamie Lee Curtis, Gregory Peck, William L. Petersen, and Joshua Zuehlke. Written by David Field. Dir. Mike Newell. PG. **63**

AMERICAN NINJA 2: THE CONFRONTATION—(1 hr. 26 min.; 1987) While on assignment in the Caribbean, two American military men meet up with a band of ninja warriors. With Michael Dudikoff, Steve James, Larry Poindexter, and Gary Conway. Screenplay by Conway and James Booth; story by Conway. Dir. Sam Firstenberg. R. **36, 89, 91, 100, 109, 111, 112, 207, 209, 210, 215, 219, 220, 221, 312, 316, 530, 601, 711, 911**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33, 606**

L'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A sunstruck bore. At a beach in the south of France, gorgeous women loll about and talk. The writer-director, Christopher Frank, is too solemn to give us what we want—a more knowing, topless *Beach Blanket Bingo.* Instead, Frank gives us a philosophical pimp who looks into women's eyes and knows exactly what they want; some highly metaphorical jellyfish, who seem to kiss the camera with their round, mushy faces; and the shapely but rather stupid-looking Valerie Kaprisky, who seduces and betrays her way across the sand without so much as a peeling nose. (5/11/87) **49**

★ **THE ASSAULT**—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. Fons Rademakers. (2/16/87) PG. **46, 211**

BEVERLY HILLS COP II—(1 hr. 35 min.; 1987) Eddie Murphy, as Detroit cop Alex Foley, returns to Beverly Hills to help stop a crazed serial murderer. With Judge Reinhold, Jürgen Prochnow, Ronny Cox, John Ashton, Allen Garfield, and Brigitte Nielsen. Screenplay by Larry Ferguson and Warren Skaaren; story by Eddie Murphy and Robert D. Wachs. Dir. Tony Scott. R. **24, 31, 62, 67, 85, 89, 100, 101, 102, 103, 104, 106, 112, 207, 208, 210, 211, 212, 213, 214, 216, 217, 219, 220, 300, 305, 306, 314, 317, 318, 401, 405, 505, 506, 509, 512, 518, 524, 530, 532, 601, 604, 606, 608, 610, 612, 613, 618, 621, 625, 632, 634, 635, 637, 701, 705, 706, 711, 715, 718, 723, 755, 758, 759, 803, 809, 817, 818, 820, 900, 901, 904, 911, 921, 936, 951, 952, 962, 962, 967**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **65, 85, 200, 212, 223, 310, 400, 501, 512, 516, 529, 606, 625, 704, 715, 720, 801, 818, 904, 917, 937, 962, 966**

THE CHIPMUNK ADVENTURE—(1 hr. 16 min.; 1987) In this animated feature, the Chipmunks (Alvin, Simon, and Theodore) compete with the Chipettes in an around-the-world hot-air-balloon race for a $100,000 prize. Written by Janice Karman and Ross Bagdasarian. Dir. Karman. G. **20, 36, 200, 204, 216, 220, 313, 402, 510, 616, 618, 621, 705, 709, 713, 815, 917, 933, 950. 964**

CREEPSHOW 2—(1 hr. 31 min.; 1987) Three new tales of horror based on the stories of Stephen King. With Lois Chiles, George Kennedy, Dorothy Lamour, and Tom Savini. Screenplay by George Romero. Dir. Michael Gornick. R. **3, 34, 42, 89, 91, 100, 106, 109, 112, 200, 207, 213, 214, 217, 219, 220, 222, 300, 301, 309, 316, 318, 405, 504, 508, 510, 512, 517, 530, 532, 603, 606, 608, 610, 625, 635, 709, 711, 713, 721, 722, 724, 756, 759, 761, 810, 900, 902, 903, 906, 918, 955, 963**

ERNEST GOES TO CAMP—(1 hr. 30 min.; 1987) Comedian Jim Varney stars as Ernest P. Worrell, the handyman at a summer camp who is made the counselor for a group of juvenile delinquents arriving from a state institution. Written by John R. Cherry III and Coke Sams. Dir. Cherry. PG. **20, 22, 36, 40, 42, 65, 84, 91, 106, 200, 204, 206, 216, 217, 222, 223, 300, 302, 304, 310, 313, 318, 404, 405, 504, 516, 517, 519, 525, 527, 529, 533, 601, 604, 610, 612, 616, 619, 621, 625, 629, 631, 700, 703, 708, 713, 753, 756, 760, 802, 816, 821, 900, 915, 917, 919, 931, 933, 950, 963, 967, 968, 971**

EXTREME PREJUDICE—(1 hr. 44 min.; 1987) With its meatball-macho posturing, its fountain-of-blood shoot-outs, and its ratty, bearded movie Mexicans (who get mowed down by the dozen), this contemporary Western seems like an extravagant put-on. Alas, it's not. The director, Walter Hill, is merely parodying his earlier, better work, and passing on his fatigue to the audience. He treats us as if we fear emotion and love sensation, as if we're too jaded to be roused except by the most brazenly meaningless violence. Nick Nolte gives a stiff performance as the heroic Texas Ranger with a face like a bronze medallion (Nolte is so tanned he seems cured). Powers Boothe, as Nolte's best friend—an El Paso boy who has gone south of the border and become a drug kingpin—works with zest in an absurd role, and Rip Torn is amusing as a sheriff. The movie, however, is still a flyspecked fiasco. (5/11/87) R. **31, 85, 200, 320, 625, 952, 962**

FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4**

GARDENS OF STONE—(1 hr. 51 min.; 1987) Francis Coppola's solemn elegy for the United States army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones, memorably easy together, play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine is driving them crazy. Feeling useless, the two heroes have developed an ironic, self-punishing wit. The movie—undramatic, with a droning, fugue-like rhythm and many scenes of funeral corteges, bugles, folded flags, etc.—is nevertheless rather touching. Jordan Cronenweth's cinematography features saturated, amber tones, and Coppola exercises his usual virtuosity with groups. He makes conventional scenes of army banter play with a rich charge of feeling (so rich that we keep expecting something important to happen). The neophyte D. B. Sweeney plays a young man who longs to fight; Anjelica Houston is wasted as a Washington *Post* reporter and anti-war liberal who has an affair with Caan's warrior. (5/18/87) R. **7, 64, 80, 110, 112, 200, 206, 215, 216, 217, 221, 302, 310, 314, 403, 504, 505, 512, 514, 516, 517, 527, 529, 600, 606, 609, 610, 612, 616, 625, 635, 702, 703, 706, 709, 718, 724, 753, 801, 816, 818, 819, 901, 904, 920, 921, 937, 952, 953, 962, 967**

THE GATE—(1 hr. 30 min.; 1987) Three young people discover the gate to hell in a suburban backyard. With Stephen Dorff, Christa Denton, and Louis Tripp. Screenplay by Michael Nankin. Dir. Tibor Takacs. PG-13. **21, 33, 47, 68, 89, 91, 101, 106, 111, 112, 204, 207, 208, 210, 213, 217, 219, 220, 221, 223, 300, 304, 306, 312, 313, 316, 318, 404, 500, 503, 505, 506, 508, 510, 517, 523, 530, 532, 603, 606, 608, 610, 621, 625, 631, 705, 706, 708, 711, 723, 724, 753, 756, 803, 806, 811, 815, 902, 904, 912, 919, 934, 955, 958, 963, 970**

GOOD WEATHER, BUT STORMY LATE THIS AFTERNOON—(1 hr. 25 min.; 1986) In French, Eng. subtitles. The peace of mind of a happily married elderly bourgeois couple living in a Parisian suburb is shattered by their son and his wacky fiancée. With Micheline Presle and Claude Pieplu. Written by Gérard Frot-Coutaz and Jacques Davila. Dir. Frot-Coutaz. **1**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **54**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. Townsend's parodies include a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 66, 87, 109, 112, 200, 218, 319, 530, 533, 703, 911**

HOT PURSUIT—(1 hr. 33 min.; 1987) A prep-school senior, left behind when his girlfriend and her family embark on a cruise to Mexico, tries desperately to catch up. With John Cusack, Robert Loggia, Wendy Gazelle, and Jerry Stiller. Screenplay by Steven Lisberger and Steven Carabatsos; story by Lisberger. Dir. Lisberger. PG-13. **24, 36, 40, 67, 102, 103, 112, 210, 211, 214, 217, 300, 306, 311, 314, 401, 505, 509, 512, 517, 530, 601, 604, 606, 608, 610, 613, 618, 621, 625, 634, 701, 705, 706, 715, 723, 762, 763, 802, 810, 817, 818, 900, 903, 921, 936, 951, 962, 967**

ISHTAR—(1 hr. 48 min.; 1987) Reviewed in this issue. PG. **10, 25, 41, 44, 101, 106, 110, 111, 112, 200, 203, 204, 209, 215, 216, 217, 222, 300, 302, 304, 309, 313, 315, 322, 401, 500, 503, 505, 510, 517, 520, 526, 528, 530, 532, 602, 606, 608, 610, 612, 616, 621, 625, 633, 634, 702, 706, 707, 709, 719, 724, 753, 762, 801, 805, 808, 809, 819, 903, 919, 920, 936, 957, 958, 962, 967, 971**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **11, 82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **7, 33, 37, 68, 85, 90, 104, 112, 200, 203, 307, 317, 320, 501, 509, 511, 513, 520, 525, 530, 606, 608, 611, 625, 626, 636, 638, 705, 706, 710, 714, 755, 817, 903, 921, 933, 950, 956, 962**

MAKING MR. RIGHT—(1 hr. 40 min.; 1987) Susan Seidelman's new farce is about a scientist (John Malkovich) who creates an android (Malkovich again) in his own image, and the women who mistake one for the other. The movie plays at a level of grating obviousness, and Malkovich is probably the wrong choice for the lead, but there are a few compensations—the tacky Jewish-Cuban Miami settings, which Seidelman celebrates with loving care, and the work of Ann Magnuson as a driven P.R. ace. Magnuson, a New York performance artist, is beautiful, pulled together, with foxy Shirley MacLaine eyes. It's a sour moment, however, when someone this bright falls for the android. With Laurie Metcalf and Glenne Headly. (4/27/87) PG-13. **20**

MONSTER IN THE CLOSET—(1 hr. 32 min.; 1987) A horror-movie spoof about a series of murders all taking place in closets. With Donald Grant, Denise DuBarry, Claude Akins, Henry Gibson, Paul Dooley, John Carradine, and Stella Stevens. Written and directed by Bob Dahlin. PG. **6, 39, 89, 109, 207, 208, 219, 304, 313, 625, 714, 803, 815, 902, 938, 954**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Based on a novel by Reider Jonsson. Dir. Lasse Hallström. (5/11/87) **81**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **52, 507, 523, 531, 611, 626, 714, 938**

PADRE NUESTRO—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. An elderly cardinal, once a favored choice for the papacy, leaves the Vatican and returns to his native Castilian village only to discover he has a daughter and granddaughter. With Fernando Rey, Francisco Rabal, and Victoria Abril. Dir. Francisco Regueiro. **11, 84, 87**

PERSONAL SERVICES—(1 hr. 43 min.; 1987) A comedy about the madam of a brothel in an English suburb (based on the life of Cynthia Payne) whose thoroughly civilized clients have the kinkiest of perversions. With Julie Walters, Alec McCowan, and Shirley Stelfox. Written by David Leland. Dir. Terry Jones. R. **54**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 37, 48, 87, 201, 206, 301, 308, 400, 502, 521, 522, 526, 530, 608, 615, 623, 714, 725, 814, 930, 950, 960, 966, 969, 970**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **33, 319, 320, 530, 608, 620, 626, 636, 722, 725, 918**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina—looking grotesquely unattractive (Halliwell was handsome)—gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81**

PROJECT X—(1 hr. 47 min.; 1987) A likably hokey thriller about a young man in the Air Force (Matthew Broderick) who tries to save a chimp from some lethal military experiments. Jonathan Kaplan, a graduate of the Roger Corman school of B-movie directors, gives the material a charge of suspense and a touch of horror-movie creepiness. Written by Stanley Weiser. (4/27/87) PG. **20, 33, 85, 222, 223, 312, 322, 503, 504, 506, 509, 514, 517, 523, 529, 600, 606, 608, 610, 611, 612, 616, 625, 627, 631, 636, 706, 708, 713, 722, 752, 755, 764, 812, 816, 819, 900, 903, 953, 962**

PSYCHOS IN LOVE—(1 hr. 20 min.; 1987) A blood-and-guts domestic comedy about a male psycho killer and a female psycho killer who fall in love and move in together. With Carmine Capobianco and Debi Thibeault. Screenplay by Gorman Bechard and Capobianco. Dir. Bechard. **4**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **4, 53, 62, 317, 507, 511, 531, 615, 969**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple,* the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 33, 61, 84, 101, 218, 304, 505, 513, 515, 519, 522, 525, 609, 612, 626, 631, 637, 706, 713, 714, 715, 723, 757, 916, 931, 933, 963, 970**

★ **RIVER'S EDGE**—(1 hr. 39 min.; 1987) Brilliant, but a mess. Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends—girls and boys—to see the corpse. No one denounces the killer, no one mourns or even says much. Instead, the kids decide to protect the killer. In one way or another, the whole movie is about their lack of response. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet depressed, worshipers of their own motheaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a haplessly demoralized parody of sixties culture. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. Watching the picture, you may be torn by conflicting moods of revulsion and sympathy. Starring the bizarre cartoon actor Crispin Glover as the gang leader, Keanu Reeves, Ione Skye Leitch, and, as a cranky old biker, the inevitable Dennis Hopper. (5/18/87) R. **5, 52**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **45, 523, 800, 807, 819, 915**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, with English subtitles. A dramatized biographical portrait of the political theorist and founder of the German Communist Party who was murdered by rightists in 1919. With Barbara Sukowa. Dir. Margarethe von Trotta. **81**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (2/2/87) **11**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A stupid farce about success in big business starring that whirling little man, Michael J. Fox. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would surely wipe clean. Fox plays a young pup from Kansas who starts in the mailroom of a huge conglomerate and takes over the place in a few months. In the course of his rise, beautiful women a head taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of high finance and corporate life is mainly a caricature—which is a shame, since the public is more than ready for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herbert Ross. (4/27/87) PG-13. **24, 35, 60, 67, 85, 101, 112, 210, 212, 214, 216, 300, 302, 304, 305, 313, 404, 504, 505, 509, 511, 512, 517, 519, 523, 524, 525, 530, 601, 606, 608, 610, 612, 614, 617, 618, 621, 622, 625, 635, 636, 700, 705, 706, 709, 718, 723, 724, 753, 755, 759, 762, 763, 800, 805, 807, 821, 901, 904, 914, 916, 917, 931, 933, 952, 953, 962, 968, 970**

STEELE JUSTICE—(1 hr. 35 min.; 1987) A Vietnam vet whose life is in shambles rallies himself to action when a friend and his family are brutally murdered. With Martin Kove, Sela Ward, Ronny Cox, Bernie Casey, Joseph Campanella, and Jan Gan Boy. Written and directed by Robert Boris. R. **39, 89, 111, 112, 210, 219, 220, 300, 306, 312, 316, 517, 530, 604, 625, 803, 902**

THE STEPFATHER—(1 hr. 35 min.; 1987) Reviewed in this issue. R. **60, 514, 527, 608, 722, 802, 816, 903, 937, 962**

SWEET LORRAINE—(1 hr. 31 min.; 1987) A comedy about a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Roman. Screenplay by Michael Zettler and Shelly Altman. Dir. Steve Gomer. PG-13. **63**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields*, the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner*, here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **5, 20, 22, 50, 85, 200, 201, 304, 307, 308, 317, 501, 511, 515, 516, 518, 521, 527, 611, 613, 621, 626, 627, 634, 637, 706, 708, 710, 716, 808, 820, 904, 917, 932, 938, 952, 961, 964, 968, 969, 971**

REVIVALS

THE BICYCLE THIEF—(1 hr. 30 min.; 1949) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. **9**

BIZARRE, BIZARRE—(1 hr. 40 min.; 1937) In French, Eng. subtitles. Another of the great Jacques Prévert–Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. **2**

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. Dir. Josef von Sternberg. **8**

DIARY OF A COUNTRY PRIEST—(2 hr.; 1950) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. **2**

EASY RIDER—(1 hr. 34 min.; 1969) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid, and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in disillusionment and death. Jack Nicholson is great as a drunken southern lawyer on the lam. Dir. Hopper. **8**

ERASERHEAD—(1 hr. 29 min.; 1977) David Lynch's first feature is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch creates his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. **2**

FAT CITY—(1 hr. 40 min.; 1972) John Huston's absorbing boxing movie, with Jeff Bridges as a young fighter, Stacy Keach as an older one, and Susan Tyrrell as a boozing lady who hangs around. Plenty of squalid, satisfying, fight-game atmosphere. **9**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **8**

PARIS, TEXAS—(2 hr. 25 min.; 1984) A fiasco. Sam Shepard wrote it and Wim Wenders directed it, and what results from this doubling up of obsessions with mythic America is a movie composed entirely of self-conscious flourishes. Harry Dean Stanton stars as a mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up. Discovered in the desert, Stanton collects his towheaded child (Hunter Carson), who has been raised by his brother, and heads for Texas to find Kinski. **9**

THE PHILADELPHIA STORY—(1 hr. 51 min.; 1940) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison." Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **83**

THE PORNOGRAPHERS—(2 hr. 8 min.; 1966) In Japanese, Eng. subtitles. A group of Japanese pornographers brave swindlers, blackmailers, and the police in order to provide what they consider to be a public service. With Shoichi Ozawa and Haruo Tanaka. Dir. Shohei Imamura. **1**

PRIZZI'S HONOR—(2 hr. 10 min.; 1985) A strange and wonderful satire of gangster movies, based on a Richard Condon novel and directed by John Huston. Jack Nicholson is a hit man working for the powerful Prizzi family; he falls for Kathleen Turner, who turns out to be a hired killer just like him. Anjelica Huston, in an insolent comic performance, is an outcast Prizzi daughter; as the boss of bosses, William Hickey exudes an intellectual enjoyment of evil. **9**

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as the Bennett's other man. **2**

SMILES OF A SUMMER NIGHT—(1 hr. 48 min.; 1955) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. **8**

THE THREEPENNY OPERA—(1 hr. 52 min.; 1931) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's as Jenny. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, May 20

THE COMEDY OF ERRORS—An interesting version of Shakespeare's comedy, adapted by the Flying Karamazov Brothers and Robert Woodruff (who directs), with a prologue by Avner the Eccentric, featuring all of the above, plus Ethyl Eichelberger (from Theater of the Absurd), Wendy Parkman, Gina Leischman and Vaudeville Nouveau, plus a cast of eleven. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3; $30. Previews now prior to a 5/31 opening; limited run through 6/28. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. All major credit cards. **IRLS**

Now Playing

ALL MY SONS—Richard Kiley stars (and gives a superb performance) in a revival of Arthur Miller's drama, with Joyce Ebert, Jamey Sheridan, and Jayne Atkinson, about a midwestern family torn apart when their manufacturing company inadvertently produces defective mechanical parts for Army planes; directed by Arvin Brown. Featured in the cast are Christopher Curry, Dawn Didawick, Kit Flanagan, Stephen Root, Michael Maronna, and Dan Desmond. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $27.50 to $35; Fri. and Sat. at 8, $30 to $37.50; Wed. at 2, $25 to $32.50. **Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

ASINAMALI!—Both written and directed by Mbongeni Ngema, the play has talented performers acting out in compassionate, thoughtful, and lively narration, song, and dance, a spectrum of the South African experience involved in the 1983 rent strike in Durban, South Africa. Featured in the cast are Ghoyi Ngema, Bheki Mqadi, Bongani Hlophe, Thami Cele, and Solomzi Bisholo. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35 (some $15 seats are available at every performance). **Jack Lawrence Theatre,** 359 West 48th Street (307-5452). 2 hr. All major credit cards.

BIG RIVER—A musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; choreography by Janet Watson; directed by Des McAnuff, now in its third year. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street. (246-0220). 2 hr. 35 min. All major credit cards. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page are the brilliant stars in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50; through 7/19. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's worthy play, a love story set on a lonely private beach during the last days of summer; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama which depicts the emotional upheavals experienced by a man whose whole life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie R. Faison, and Courtney B. Vance. This is a dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (947-5850). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music, lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $37.50 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton, based on the Choderlos de Laclos novel dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Robert Lindsay (Jim Dale takes over his role 6/16), Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3; $15 to $37.50; Wed. at 2, $15 to $32.50. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert are the stars of Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous, talented, and by now, well-nigh immortal, authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; Sat. at 2, Sun. at 3, $10 to $37.50; Wed. at 2, $10 to $35. **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger. Featured in the cast are John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50. **Royale,** 242 West 45th Street (239-6200). 2 hr. **IRLS**

OFF BROADWAY

BODEGA—Jaime Tirelli and Puli Toro have the leading roles in Federico Fraguada's drama about the struggle for survival of a Puerto Rican family trapped in a Bronx ghetto; directed by Alba Oms. Featured in the cast are Olga Molina-Tobin, Regina Baro, Antonio Aponte, and Donald Silva. In English on Wed., Thu., Fri. at 8; in Spanish on Sat., Sun. at 2:30 and 8. $10; through 6/28. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

THE COLORED MUSEUM—George C. Wolfe's satire which examines myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. It's a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, Jack Coleman, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; through 7/12. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Reed Birney, Lisa Eichhorn, Mark Nelson, and Bill Buell. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured in the cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's *Pygmalion*-like play about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

ENO!—A young Israeli mime expert, who has been called a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Through 5/26, $10; from 5/27, Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18.50 to $23.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable, celebrating its 28th year, which has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade or so. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Susan Holmes, Millie Petroski, Raymond Allen, Peden Hansom. $12 for all performances. 5/27 through 6/7. After 6/7: Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $20 to $17.50. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men whose relationship takes place entirely on the telephone. Featured in the cast are Jay Corcoran and John Finch. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY L—Dina Gabrial has adapted Aristophanes' comedy *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

LITTLE MURDERS—A revival of Jules Feiffer's savage comedy about an Upper West Side family literally beseiged by the violence around them; directed by John Tillinger. Featured in the cast are Patrick Breen, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, and MacIntyre Dixon. Tue. through Sat. at 8, Sun. at 3; $15 to $18; through 6/7. **Second Stage,** Broadway at 76th Street (873-6103).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. An eternally ravenous man-eating plant stars ("feed me, feed me"), enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LOVEPLAY—Arthur Schnitzler's story of a young working-class girl who falls in love with an aristocratic officer; directed by Susan Einhorn. Featured in the cast are Cynthia Crumlish, Victor Wexler, Katherine Hiler, Lawrence Prescott, Sarah Hornby, and Joel Leffert. Wed. through Sat. at 8, Sun. at 7; Sat. at 2, Sun. at 3; $12 and $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

MISS JULIE—August Strindberg's play, directed by Maria Mazer, is an 1889 work, one of the first naturalistic plays about the struggle to transcend class and sexual limitations (an aristocrat not so secretly yearns for her houseman). Featured in the cast are Caroline Arnold, Shan Sullivan, and Diane Tarleton. Tue. through Sat. at 8, Sun. at 2; $12.50 to $15; through 5/24. **Samuel Beckett Theater,** 410 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

THE ROOT OF CHAOS—Douglas Soderberg's play about a 1962 fire in an abandoned strip-mine pit which kept smoldering until the town near which it was situated had to be entirely abandoned; directed by Lori Herbison. From 5/28 through 6/14; $12; call theater for specifics. **StageArts Theatre,** 120 West 28th Street (564-8038).

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—John Rubinstein, Steven Lang, and John Wood star in a revival of Tom Stoppard's 1967 comedy that turned *Hamlet* into a mirror seen through the eyes of the two hapless courtiers; directed by Robert Carsen. Featured in the cast are Barbara Garrick, Dan Southern, Delphi Harrington, William Russo, Stephen Newman, David Purdham, and Ron Randell. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27. **Roundabout Theatre,** 100 East 17th Street (420-1883). **IRLS**

SHE STOOPS TO CONQUER—Oliver Goldsmith's charming farce about a bashful youth who mistakes his intended's mansion for an inn, and a savvy miss who captivates her man by pretending to be a barmaid; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 7/19. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

SONGS ON A SHIPWRECKED SOFA—Written by James Milton and Polly Pen, based on nonsense poems of Mervyn Peaker, and directed by Andre Ernotte, this musical is a fantasy of passion and mystery, telling of an eccentric family adrift on the seas who land on a very small island. Featured in the cast are Alma Cuervo, Stephen Geoffreys, Ann Talman, and Francisco McGregor. Tue. through Thu. at 8, Sun. at 5 and 8, Fri. and Sat. at 8; $12 and $14; from 5/21. **Vineyard Theatre,** 309 East 26th Street (683-0696).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred

Zollo. Bogosian stars. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/Martinson Theatre,** 425 Lafayette Street (598-7150).

THREE POSTCARDS—A musical play by Craig Lucas and Craig Carnelia is about three women who renew their longtime friendship at a Manhattan restaurant; directed by Norman René. Featured in the cast are Maureen Silliman, Craig Carnelia, Jane Galloway, Karen Trott, and Brad O'Hare. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $18 and $20. A Playwrights Horizons production at **Mainstage Theatre,** 416 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WONDERFUL ICE CREAM SUIT—Ray Bradbury's comedy in which six Hispanic men share a city sidewalk and one stunning suit; directed by Sonya Baehr. Featured in the cast are Ian Shupeck, Cliff Batuello, Anthony Ruiz, Neal Bishop, Andres Rieloff, Philip Carrubba, Luis Perez, Emilio del Pozo, Denise Nations, Jon Lerner, and Yvonne Martin. Tue., Thu., and Fri. at 11 a.m.; Thu. through Sat. at 8; Wed. at 2; $14 to $16; through 6/13. **The Lamb's Theatre Company,** 130 West 44th Street (997-1780).

THEATER COMPANIES

ACTORS OUTLET THEATER—Melvin Cooperman's *Dispatches From Hell,* a trio of plays, all of which attempt to define complicity; directed by Stewart Warmflash. Featured in the cast are Marcella Markham, Tibor Feldman, Rhoda Chimacoff, and George Cambus. 5/20 to 6/13; Wed. through Sat. at 8; $8. **Actors Outlet Theater,** 120 West 28th Street (645-0783).

AMERICAN FOLK THEATER—Elaine Jackson's *Birth Rites,* directed by June Pyskacek, is about immigrant mothers in a multilingual maternity ward; thru 5/24. Kerry Kennedy's *Territorial Rights,* directed by Dick Gaffield, is about a poet with both a wife and a mistress to please; through 5/24; $12.50 to $15; call theater for specifics. **American Folk Theater,** 241 West 55th Street (757-0220).

AMERICAN JEWISH THEATRE—*Songs for a Saturday,* a musical by Jule Styne, Don Black, and Jack Rosenthal; directed by Robert Kalfin. It concerns a thirteen-year-old boy who questions the values of his elders, with tumultuous results. Featured in the cast are Michael Callan, Kimberly Stern, Mary Gutzi, Peter Smith, Daniel Marcus, Reuben Schaefer, Mary Gutzi, and Eleanor Reissa. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; $18.50. **92nd St. Y,** 1395 Lexington Avenue (427-6000).

AMERICAN THEATRE OF ACTORS—Dominic Orlando's *Gravity's Children,* a play about three brothers—an astronaut, an ad executive, and a New York cop—trying to cope with life on earth; directed by the author. 5/20-23, 5/27-30 at 8; $8. **Chernuchin Theatre,** 2nd floor, 314 West 54th Street (595-8671).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Michael W. Powell. Featured in the cast are Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, Steve Bassett, and Mark Meyers. In repertory with Murray Schisgal's *Roadshow,* a comedy about a screenwriter and his wife as they travel cross-country to Hollywood; directed by Mel Shapiro. Featured in the cast are Anita Gillette, David Groh, Jonathan Hadary, and Trish Hawkins. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; through 6/12. **Circle Repertory Theatre,** 99 Seventh Ave. South (924-7100).

EQUITY LIBRARY THEATRE—*Wish You Were Here,* with book by Arthur Kober and Joshua Logan, and music and lyrics by Harold Rome, about a singles' summer vacation in the Catskills; directed by Don Price. Final production of the season. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 6/7. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya; also through 5/24, with Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s; also through 5/24, Anthony Naylor's *Taylor's Tickler,* featuring Richard Derrington, in the adventures of an enthusiastic but incompetent young poacher. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Bob Morris's *Waving Goodbye,* a comedy about a family's life-style and two brothers' special relationship; directed by Robin Saex. Featured in the cast are Robert Dorfman and Michael Ornstein. Wed., Thu., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—*Propaganda,* a Jacobean revenge tragedy set satirically in America in the near future, by Matthew Maguire with music by Fred Frith. Featured in the cast are Karla Barker, Rob Elk, David Alton, Faida Lampley, Michael Ryan, and Steven Major White. Wed. through Sun. at 7:30; through 5/24; $15. Also, *Punch!,* a transcript of the Punch and Judy show, with actors instead of puppets; through 5/31, Wed. through Sun. at 7:30; $8 (*not* suitable for children). Also, 5/20 through 24, at 9, Roger Babb's *Heimlich Variations,* about *haute cuisine* and mistaken identity, and Sidney Goldfarb's *The Orange Grove,* about friendship and altered states. **La Mama Annex,** 74A East 4th Street (475-7710).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theatre,** 368 West 20th Street (869-3981).

MANHATTAN PUNCH LINE—Alan Knee's *Second Avenue,* a tale of Shlomo, the world's worst tailor, who falls in love with a star of the Yiddish stage; directed by Steve Kaplan. With Ned Eisenberg and Julie Garfield. Wed. through Sat. at 8, Sun. at 3; $10. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

MUSICAL THEATRE WORKS—*212* has music by Donald Siegal, book and lyrics by Victor Joseph; directed by Maggie Harrer, it's a look at life in the big city where even a one-room apartment on Jane Street could bring happiness. Through 5/30; call theater for specifics. **CSC Rep,** 136 East 13th Street (677-0040).

MUSIC-THEATRE GROUP—Martha Clarke's *The Garden of Earthly Delights,* a realization of the Hieronymus Bosch painting of the same name, blends theater, dance, music, and flying, and is conceived and directed by the author, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and Sat. at 7:30 and 10; $20 to $22.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

NEW YORK THEATRE WORKSHOP—Ellen McLaughlin's *A Narrow Bed,* featuring Beth Dixon, Debra Monk, Greg Germann, Kate McKillip, and Christopher McCann; directed by Sarah Ream. The play deals with two women caught in the grip of personal tragedy, one whose husband is missing in action, the other with a husband who is seriously ill. Tue. through Sat. at 8, Sun. at 3; $15; through 5/30. **Perry Street Theatre,** 31 Perry Street (279-4200).

PAN ASIAN REPERTORY THEATRE—Duyee Chang stars in Ch'oe In-hun's *Wha . . . I, Whai, a Long Long Time Ago,* the first Korean play to enter the repertory, tells of a "miraculous" baby born to a poor peasant couple; directed by Tisa Chang. Tue. through Fri. at 8, Sat. at 2 and 8; $12 to $16; through 5/23. 6/2 through 27, Edward Sakamoto's comedy *The Life of the Land,* his sequel to *Manoa Valley,* has the Kamiya family returning to the home they once knew. **Playhouse 46,** 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinean comedy; *Luisa Fernanda,* a 20th-century Spanish zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejandro Casona's *Prohibido Suicidarse en Primavera; En Burlador de Sevilla; La Zarzuela,* an anthology; in repertory. $12 for plays, and $16 for musicals. Phone theater for specific details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (in its 13th year); Nancy Beckett's *The Women*

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Gael Green, New York Times Magazine—March 9, 1987

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Here Are No Different; Bob Flicker's *Absurdly Yours,* and Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory,** 50 W. 13th St. (675-6677). ● ●

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

CAGED MEN—Written and directed by Robert Perring, the play examines homosexuality, drug abuse, brutality, and the power struggle inside a maximum security prison. Featured in the cast are Gary Paul Wright, Steve Burton, Joey Salazar, Jewels Crowe, Marc Macaulay, Cheryl Egan, Frank Pisano, and Phelston Jones. Thu. through Sat. at 7:30, Sun. at 4; through 6/7; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

COWBOY—Musical with book by Jess Gregg, and music and lyrics by Richard Riddle, is about the legendary Western artist Charles Russell and the woman whose dream was it to make him famous. With George Ball in the title role. Wed. through Sat. at 8, Sun. at 3; $10. **Stage Arts,** 120 West 28th Street (279-4200).

DESCRIPTION OF A PICTURE/EXPLOSION OF A MEMORY—East German avant-garde playwright Heiner Muller's play depicts a vivid and brutal portrait of the deadliness of European civilization; directed by Eva Brenner and Joseph Szeiler. 5/22, 5/23-30, 6/4-6 at 8, 5/31 at 2; $10. **Castillo Theatre,** 5 East 20th Street (505-0170).

FAMILY PRIDE IN THE 50'S—Joan Schenkar's comedy features a television-oriented family and takes place inside an enormous TV set during a dinner party; directed by Liz Diamond. Cast consists of four adults and four children. Thu. through Sun. at 8; $4; through 5/31. **Theater for the New City,** 155 First Avenue (254-1109).

A FUNNY THING HAPPENED ON THE WAY BACK TO EARTH—Ron Litman's political parodies, a blend of music, dance, singing, and special effects. 5/22 and 23 at 11; $8. **Off Center Theatre,** 436 West 18th Street (929-8299).

HIDDEN PARTS—Lynne Alvarez's tale of violation and secrecy on a midwestern farm concerns the reunion of a concert pianist, returned from the big city, with his parents and their gypsy niece; directed by Susan Gregg. Featured in the cast are Cara Buono, Leon Russom, Christopher Fields, and Joan Grant. 5/19 through 23, 5/26 through 30, at 8; $8. Primary Stages Company at **45th Street Theatre,** 354 West 45th Street (333-7471).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work takes place on the Dingle Peninsula, a remote and wild corner of western Ireland, directed by Marc Weinblatt. 5/23, 30 at 2 and 8; 5/24 and 31 at 3 and 7;, 5/29 at 8; $8. **Morse Center,** 121 West 91st Street (689-0615).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors—Derek Conte, Christine Linkie, and Jane Wilson—who play all the roles using character heads; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; 5/22 through 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE MILLIONAIRESS—A revival of George Bernard Shaw's 1935 comedy classic about a girl who inherited a fortune plus the genius for making more from her father, but her husband was unfaithful; directed by Susan Kirby. Featured in the cast are Teri Black, Anthony Smith, Peter Blaxill, Grady Parrish, Richard Carlow, Jonathan Miller, Patricia Cucco, Holly Hawkins, Christopher Cusack. Thu. through Sat. at 8; through 5/23; $8. **Good Shepherd–Faith Church,** 152 West 66th Street (718-706-6554).

THE MISER—Kevin O'Connor in Albert Bermel's translation of Molière's work; directed by Daniel Wilson. With Steve Hofvendahl, Lisa Griffith, Gail Grate, Alfred Cherry, Michele Harper, Fred Sanders, and Bill Raulerson. Thu.–Sat. at 8; 5/28–6/20; $6. **Grace and St. Paul's Church,** 123 West 71st Street (245-0533).

NEVER THE SINNER—John Logan's story of Nathan Leopold Jr., and Richard Loeb who plotted and committed the murder of a youth as an emotional, intellectual test; directed by John Swanbeck. Featured in the cast are John Petrella, Chet Carlin, Neale Harper, Angel David, and Janet Giangrasse. Thu. through Sat. at 8, Sun. at 7; $8; through 5/31. **R.A.A.P. Arts Center,** 220 East 4th Street (529-5921).

NIGHTSHADE—Howard Koch's drama about the McCarthy era's effect on innocent "fellow travelers" with the Communist Party; directed by John Morrison. Thu. through Sun. at 8; $8; through 5/25. **New Theater,** 62 East 4th Street (279-4200).

PAS DE DEUX—Lee Gundersheimer's play about a young society girl in Macon, who tries to build a romance with a shy farm boy; with Jennifer Ashe, Tom Nielsen, Marisa Miller, Carol Caver, Guy Waid, Julie Follansbee, Leonie Norton, and Brett Fadem; directed by the author. Sun. through Thu. through 5/21; $8. **Raft Theatre,** 432 West 42nd Street (947-8389).

PINOC, THE BARBARIAN—Musical, written by eight contributors, is a spoof of Broadway and its stars and relates the adventures of Pinocchio as he tries to make a comeback in New York. Featured in the cast are Karla Box, George Trahanis, Rick Castillo, Dennis Soens, and Nance McQuigg. Thu. at 8:30, Fri. and Sat. at 8; $8; through 6/13. **Our Studios Theatre,** 622 Broadway (757-4499).

PIRANDELLO—An international festival of three one-acters: *The Man With a Flower in His Mouth; Cece;* and *I'm Dreaming, or Am I?;* all directed by Valerie Lumbroso. 5/20 through 23 at 8; $10. **Cuando Theatre,** 9 Second Avenue (410-4446).

SHADOWFAX ONE-ACTS—David Riessen's *How Does It Make You Feel?,* directed by Neel Keller; *Possessed By Mom,* directed by Stephen Roylance; and Lisa-Maria Radano's *My Ferris Wheel,* directed by Bob Heller. Featured in the casts are Claudia Anderson, Robert Davis, William Hill, David Ornston, Lisa-Maria Radano, Debra Riessen, and Brian Straub. Mon. and Tue. at 8; through 6/2; $7. **Sanford Meisner Theatre,** 164 Eleventh Avenue (757-5164).

SOME SUMMER NIGHT—Written and directed by Steve Josephson, with music and lyrics by Joel Adlen, the play is a trip through Shakespeare via Noël Coward and Max Sennett. Fri. through Mon. at 8, Sat. at 2; $8 through 5/31; $15 from 6/1. **Ernie Martin Studios,** 311 West 43rd Street (279-4200).

SYLVANIAN SHAKESPEAREAN CIRCUS—Revue based in a small country between Romania and Bulgaria, consisting of Sylvanian culture, folk dances, songs, and legends. Fri. and Sat. at 8 and 10; $8; through 5/30. **Raft Theatre,** 432 West 42nd Street (869-3981).

TEN LITTLE INDIANS—Agatha Christie's great islandlocked murder mystery; directed by Fred Fondren. Featured in the cast are Greg Petroff, Cathy Mulligan, Ginette Molina, Eric Keith, Elise Easley, Allan MacDonald, Roy Berman, Claire Clark, Stephen Broker, and Wyatt Obeid. Fri. and Sat. at 8, Sun. at 3; through 6/14; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

TOOTH OF CRIME—Sam Shepard's rock-and-roll drama in which defiant rock stars grapple for turf; directed by Scott Carr. Tue. through Thu. at 8; $7.50; through 6/18. **Cactus Theatre,** 91 Charles Street (242-0709).

TULSA—Shem Bitterman's comedy is set in Tulsa and Los Angeles. It follows the nightmarish adventures of a man whose life has become hopelessly out of control; directed by Jack Stehlins. Featured in the cast are the author, Joanna Bricklin, Richar Ziman, Angelynn Bruno, Joey Pouliot, Debra Gardner, and Paola DiFlorio. Wed. through Sat. at 8, Wed. at 3; $8; through 5/30. **New Assembly Theatre,** 350 East 10th Street (928-4342).

TWELFTH NIGHT—Shakespeare's work, in a new interpretation, with a jazz-rock score by Peter Melnick and set in a Viennese cabaret. Thu. through Sat. at 8, Sun. at 7; through 5/31; $8. **R.A.P.P. Arts Center,** 220 East 4th Street (529-5921).

WE AIN'T KIDS NO MORE—Lawrence John Romano's play, directed by Peter Jennelli, tells of two Bronx youths about to leave their haunts for the big time. 5/28 through 30 at 8; FREE. **Lee Strasberg Institute,** 115 East 15th Street (533-5500).

NEW YORK TICKET SERVICE

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ALEXANDER CALDER—Thirteen ink drawings on paper executed during the '30s and '50s; through 5/30. Simon/Neuman, 42 E. 76th St. (744-8460).

CARLO CARRA—Forty works from this Italian painter's "primitive period" (1911–1919); through 6/30. Kouros, 23 E. 73rd St. (288-5888).

JOHN CHAMBERLAIN—Recent painted, chromium-plated steel sculptures; through 6/13. Fourcade, 36 E. 75th St. (535-3980).

KAREN ERLA—Recent abstract paintings; through 5/30. At Urdang, 23 E. 74th St. (288-7004) and Stark, 568 Broadway (925-4484).

THOMAS GAINSBOROUGH—A loan exhibition of 28 drawings borrowed from private collections and institutions, including The Pierpont Morgan Library and the Yale Center for British Art; through 6/12. Davis & Langdale, 231 E. 60th St. (838-0333).

CHARLES GARABEDIAN—New paintings in which large areas of color are interrupted by a schematic vocabulary of heads, fists, ankles, and elements drawn from architecture and landscape; through 5/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

GLENN GOLDBERG—Recent paintings; through 5/29. Willard, 29 E. 72nd St. (744-2925).

JOHN LANGLEY HOWARD/KEVIN KING—Watercolors and oil paintings of plants by both; through 5/30. Hamilton, 19 E. 71st St. (744-8976).

JANE KAPLOWITZ—Oil stick drawings in which key images from the history of 20th-century art are juxtaposed with images from popular style; through 6/6. McCoy, 19 E. 71st St. (570-2131).

RON KLEEMAN—Paintings based on photographs by Norman McGrath; through 5/27. Perlow, 980 Madison Ave. (517-5858).

JOAN MIRO—Aquatints and drawings; through 6/30. Silberberg, 16 E. 79th St. (861-6192).

ROBERT MOTHERWELL—Paintings from the '80s; through 5/28. Knoedler, 19 E. 70th St. (794-0550).

JOHN PARKS/KAZUKO INOUE—Paintings of London streets and landmarks in a series titled, "London Havoc"/Recent abstract paintings. Through 6/2. Stone, 48 E. 86th St. (988-6870).

CHARLES SELIGER—Recent paintings, watercolors, and monotypes; through 6/13. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

HEDDA STERNE—Recent abstract paintings; through 5/30. C.D.S., 13 E. 75th St. (772-9555).

RUFINO TAMAYO—Paintings, watercolors, and drawings by this Mexican artist, from 1929–1974; through 6/27. Martin, 23 E. 73rd St. (288-2213).

JOHN HENRY TWACHTMAN—Paintings executed in Gloucester, Mass. between 1900–1902—the last two years of this artist's life; through 6/13. Spanierman, 50 E. 78th St. (879-7085).

57th Street Area

FRANCIS BACON—Paintings from the '80s, including five large-scale triptychs, one of which is a self-portrait; through 7/31. Marlborough, 40 W. 57th St. (541-4900).

ROBERT BIRMELIN/JEROME WITKIN—Floor-to-ceiling conte and charcoal drawings of city street scenes/Charcoal and pencil drawings of figures in theatrical settings; through 5/30. French, 41 W. 57th St. (308-6440).

IGNACIO CARLES-TOLRA—Works on paper and a selection of "petits objets barioles" (small objects splashed with color) by a Swiss artist; through 6/12. Ross, 50 W. 57th St. (307-0400).

JEAN DUBUFFET—Works from 1975 until the artist's death in 1985, through 5/30; at Pace, 32 E. 57th St. (421-3292); works from 1942–1974, including landmark examples of the artist's revolutionary work, through 5/30; at Wildenstein, 19 E. 64th St. (879-0500).

MARGARET SMITH FRANCIS—Landscape paintings by a British artist who has studied painting techniques in Japan; through 5/30. Jacobson, 50 W. 57th St. (582-4695).

KENJI FUJITA/DAVID WINTER—Seven wall sculptures of painted wood, rubber, and metal/A large mixed-media sculptural installation; through 6/30. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ROY GUSSOW/ROYCE HOWES—Polished stainless steel sculptures/Oil paintings in which the frame is used to subdivide the canvas. Through 6/2. Borgenicht, 724 Fifth Ave. (247-2111).

ANSELM KIEFER—Recent paintings and books; through 6/4. Goodman, 24 W. 57th St. (977-7160).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Pop paintings, from 1961-1964/Drawings; through 6/6. BlumHelman, 20 W. 57th St., 2nd and 8th floors (245-2888).

JOHN MARIN—Watercolors, from 1929–1939, by this pioneer of American Modernism; through 6/10. Kennedy, 40 W. 57th St. (541-9600).

JOAN MIRO—Sculpture, paintings, and drawings from the 60's, 70's, and 80's; 5/22–7/3. Herstand, 24 W. 57th St. (664-1379).

KENNETH NOLAND—New works on paper in a series entitled, "Homage to Yamanashi Japan, Sunday November 23rd, 1986"; through 6/15. Prats, 24 W. 57th St. (315-3681).

ROBERT ANDREW PARKER—Self-portraits and portraits of dogs; through 5/30. Dintenfass, 50 W. 57th St. (581-2268).

RICHARD PICCOLO—Recent paintings of landscapes in Rome, plus figure studies and still lifes; through 5/27. Schoelkopf, 50 W. 57th St. (765-3540).

DAVID SMALLEY—Stainless steel sculptures; through 6/13. Kraushaar, 724 Fifth Ave. (307-5730).

JOE STEFANELLI/ETHAN GREENBERG—Abstract paintings/Paintings of still lifes, landscapes, and cityscapes. Through 6/4. Armstrong, 50 W. 57th St. (582-8581).

JAMES SURLS/ALAIN CLEMENT—New carved wood sculptures/Recent large-scale photograms that evoke a dream world of childhood memories; through 5/30. Frumkin, 50 W. 57th St. (757-6655).

TOM WESSELMANN—New cut-out aluminum paintings and laser-cut painted steel drawings; through 5/30. Janis, 110 W. 57th St. (586-0110).

FRANK LLOYD WRIGHT—Twenty-five drawings for projects such as the Joseph Husser House, Chicago, and the Press Building, San Francisco, plus a select group of drawings of the Guggenheim Museum; through 5/30. Protetch, 37 W. 57th St. (838-7336).

East Village

HENRY CHARIOT—Recent abstract paintings; through 5/31. Capp, 223 E. 10th St. (982-4444).

EVA COCKCROFT—Paintings and drawings with political themes; through 5/31. P.A.C.A., 131 E. 11th St. (517-0937).

MARK DEAN/JANE IRISH—Collaborative and individual paintings; through 5/31. Sharpe, 175 Ave. B (777-4622).

MARK DEMURO—Paintings and painted sculpture in a series titled, "Coconuts and Allegories"; through 6/2. SixtoSix, 626 E. 14th St. (982-4586).

HENGAME FOULADVAND—Recent expressionistic paintings; through 5/31. Sherkat, 526 E. 11th St. (529-9525).

JAN FRANK—Recent wall sculptures; through 5/31. Postmasters, 66 Ave. A (477-5630).

TIM REITENBACH—Abstract painted wall projections; through 5/31. Avenue B, 167 Ave. B (473-4600).

BARBEL ROTHHAAR—Recent abstract works on paper and canvas that suggest industrial landscapes; through 6/14. Shainman, 500 E. 11th St. (460-5890).

CATHRINE STINE—"Daytime and Other T.V."—paintings and a video installation; through 5/31. Parker/Bratton, 322 E. 11th St. (228-7023).

SoHo and TriBeCa

MAC ADAMS—Six recent sculptures that appear to be abstract, but cast shadows that resemble circus performers, plus photographs; through 6/20. Cadot, 470 Broome St. (226-7220).

ELAINE ANTHONY—Paintings that are evocative of Mexican pyramids; through 6/6. Haller, 415 W. Broadway (219-2500).

JOHN M. ARMLEDER—Recent paintings and furniture sculpture; through 6/27. Gibson, 568 Broadway (925-1192).

ELISE ASHER—"The Longboat Series"—paintings and drawings; through 6/6. Ingber, 415 W. Broadway (226-2221).

CHRISTINA BERTONI/ROBERT KELLY—Painted ceramic vessels/Recent monotypes. Through 5/30. Munroe, 415 W. Broadway (226-0040).

JANICE BIALA/DANIEL BRUSTLEIN—Recent paintings by both. Through 5/30. Gruenebaum, 415 W. Broadway (966-3646).

TOM BILLS—Recent sculptures; through 6/6. Plumb, 81 Greene St. (219-2007).

ENRICO CASTELLANI—Recent conceptual works on canvas and aluminum; through 6/20. Totah, 152 Wooster St. (475-8330).

PEREZ CELIS—Large-scale abstract paintings made of juxtaposed canvases and wood; through 6/16. Wren, 153 Mercer St. (219-1118).

EDUARDO OLIVEIRA CEZAR—Paintings of architectural interiors reduced to the bare essentials; through 5/30. Littlejohn-Smith, 133 Greene St. (420-6090).

MICHAEL CHANDLER—Wall reliefs, paintings, and drawings; through 6/20. Rosenberg, 115 Wooster St. (431-4838).

MELVIN CHARNEY—Arhitectural sculptures in a series entitled, "A Construction in Venice, Part 2"; through 5/30. 49th Parallel, 420 W. Broadway (925-8349).

SANDRO CHIA—New paintings; through 5/30. Sperone Westwater, 142 Greene St. (431-3685).

DAN CHRISTENSEN/STUART SHEDLETSKY—Lyrical abstract paintings/Paintings of geometric forms; through 6/6. Soghor, Leonard & Associates, 419 Broome St. (226-6709).

R.M. COHEN—Painted constructions that are evocative of Mayan architecture; through 6/21. M.O.C.H.A., 584 Broadway (966-6699).

ART

THOM COONEY CRAWFORD—Paintings that contain architectonic forms and symbolic figures; through 5/31. M-13, 72 Greene St. (925-3007).

LAUREN EWING—Recent large-scale sculptures that fuse image, object, and text; through 6/6. Brown, 100 Greene St. (219-1060).

FELIX/LORI TASCHLER—New paintings by both; through 6/6. Semaphore, 137 Greene St. (228-7990).

CAROLE JEANE FEUERMAN—Realist cast-stone sculptures of the figure; through 6/4. Steinbaum, 132 Greene St. (431-4224).

VIOLA FREY—New works by this Bay Area artist, including large ceramic figures, small figurine groupings, and paintings; through 6/3. Hoffman, 429 W. Broadway (966-6676).

GILBERT & GEORGE—Large-scale, hand-dyed photographs in a series entitled, "The 1986 Pictures"; 5/23–6/13. Sonnabend, 420 W. Broadway (966-6160).

JAN HAFSTROM—Painted objects and works on paper; through 5/30. Van Eck, 420 W. Broadway (219-0717).

LINDA HENNEMAN—Recent large-scale drawings of familiar objects placed in unfamiliar situations; through 6/27. Hudson, 90 Hudson St. (925-7290).

BRYAN HUNT—Recent sculpture; through 6/13. Blum Helman Warehouse, 80 Greene St. (245-2888).

BARBARA KRUGER—Recent photographic works; through 5/30. Boone/Werner, 417 W. Broadway (431-1818).

LOIS LEWANDOWSKI—Paintings of machines, in a series entitled, "VW, IBM & Boeing"; through 6/20. Green, 152 Wooster St. (982-3993).

VINCENT LONGO—Paintings based on the repetition of a square and its diagonals. Through 5/30. Condeso/Lawler, 76 Greene St. (219-1283).

ANDREW MENARD—Six painted reliefs that are identical in size and format, with many overlapping motifs; through 6/13. Alexander, 59 Wooster St. (925-4338).

CLAIRE MOORE—Representational paintings that incorporate text; through 6/6. Kelly, 591 Broadway (226-1660).

MUNTADAS—An installation that includes several different tableaux; through 5/30. Exit Art, 578 Broadway (966-7745).

KAZUMA OSHITA—Works in hammered metal; through 6/3. Milliken, 98 Prince St. (966-7800).

MICHELE OWINGS—Recent semi-abstract paintings inspired by a group of works by Goya; through 5/30. Erpf, 568 Broadway (925-6160).

ADRIAN PIPER/JOHN MORITA—A retrospective of conceptual works/Photo-etchings that focus on the horrors of war; through 5/30. Alternative Museum, 17 White St. (966-4444).

ANN PRESTON—A large site-specific installation that incorporates materials such as felt, marble, dust, hydrocal, and honey-combed paper; through 6/3. Toll, 146 Greene St. (431-1788).

GERWALD ROCKENSHAUB—Recent geometric paintings; through 5/30. Gladstone, 99 Greene St. (431-3334).

ADOLFO SANCHEZ—Recent paintings in a series entitled, "Un Caso de Vida Real"; through 6/20. Braathen, 76 Duane St. (732-4029).

ALAN SARET—Five recent constructions of variously knotted and twisted wire; through 5/30. Burgin, 270 Lafayette St. (219-8379).

LEON TARASEWICZ—Large-scale abstract paintings with images taken from nature, by a young Polish artist; through 6/26. Thorp, 103 Prince St. (431-6880).

RICHARD TOBIAS/GEORG BASELITZ—Paintings that are highly-structured color compositions/Works on paper from the '60s, in which isolated, monumental figures of shepherds and hunters are depicted upright in burnt-out landscape settings; through 5/30. Alexander, 59 Wooster St. (925-4338).

JEFF WAY—An 8 x 12 ft. screen and a selection of masks constructed by the artist over the past several years; through 5/30. Cavin-Morris, 100 Hudson St. (226-3768).

Other

LAURENT DE BRUNHOFF—Original watercolor illustrations for Babar the Elephant; through 6/6. Ryan, 452 Columbus Ave. (799-2304).

JEAN DE GONET—Recent bookbindings by a contemporary French book artist; through 6/16. Book Arts, 626 Broadway (460-9768).

STEPHEN HANNOCK—Luminous landscape paintings; through 5/30. Bernarducci, 17 E. 17th St. (206-7578).

ROBERT IRWIN—Two site-specific outdoor installations; through 6/27. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

GEORGE NEGROPONTE—Abstract paintings in which fields of color form archetypal architectural spaces; through 6/13. Good, 39 Great Jones St. (420-9063).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

AARON—32 E. 67th St. (988-5248). Paintings by Couture, De Vos, Dolci, Monsiau, Patel, Regnault, Stevens, van Vliet; through 6/6.

CHAMBERLIN—138½ E. 80th St. (737-7201). "Beasts: Animals in 19th-Century Art," with works by Barye, Bonheur, Cabanel, Delaroche, Dupré, Gérôme, Troyon; through 6/30.

DE REMPICH—16 E. 79th St. (772-6855). Works by Caparo, McCrum, Van Minh; through 6/19.

HAIME—1000 Madison Ave. (772-7760). "Fifth Anniversary Exhibition" with works by Dunoyer, Larraz, Miller, Mutal, Sutil, Tacla, Vari; through 6/20.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "Color and Expression: Brücke Through Blaue Reiter"; through 7/19.

RALPH—43 E. 78th St. (288-5222). "5 by 5," with works on paper by Bellmer, Duchamp, Kandinsky, Man Ray, Seligmann; through 6/6.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Drawings, maquettes, and photographs that document public art in Barcelona, by Corbero, Hunt, Oldenburg, Pepper, Serra, others; through 5/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). "Post-Abstract Expressionism," with paintings by Bluhm, Briggs, Dugmore, Goldberg, Leslie, Marca-Relli, Mitchell, Resnick, Stankiewicz, others; through 6/31.

57th Street Area

DEUTSCH—20 W. 57th St. (765-4722). American 20th-century art, with works by Avery, Burchfield, Dove, Hartley, Maurer, Sheeler; 5/23–6/17.

KAHAN—48 E. 57th St. (355-5110). "Posts and Columns," with house and bed posts from Mali and Cameroon, mortuary posts from Kenya, and works by Brancusi, Ritson, von Huene, others; through 6/20.

KENT—41 E. 57th St. (980-9696). "Assemblage," with works by Arp, Cornell, Duchamp, Ernst, others; through 7/2.

MERRIN—724 Fifth Ave. (757-2884). "Maya"—a group of carved, incised, polychromed vases, plus other Maya treasures of jade, shell, and terracotta; through 5/29.

PEARL—38 E. 57th St. (838-6310). "Looking at the WPA: Mural Sketches and Other Works from the 1930's" with works by Brooks, Gaston, Levine, Loew, Shahn; through 6/22.

WASHBURN—41 E. 57th St. (753-0546). "Anne Ryan and Circle," with collages by Ryan, and works, paintings, and drawings by Bultman, Cavallon, Gorky, Hofmann, Krasner, Newman, Pollock, Reinhardt, Smith, Tomlin; through 5/30.

East Village

NATURE MORTE—204 E. 10th St. (420-9544). Sculptures by Brown, Otterson, Pistoletto; through 5/31.

ON THE WALL—328 E. 11th St. (460-0963). "Neoteric Landscapes," with works by Grams, Keller, Merrill & Pierce, Plum, Wald; through 5/31.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Inaugural exhibition, with works by Amaya, Arnas Bada, Cidoncha, De Hoyos, De Lazaref, Hassel, Polles, Scurlock; through 6/13.

ART IN GENERAL—79 Walker St. (219-0473). "Biomorphic Sculpture," with works by Cohen, D'Arrigo, Fisher, Weisberg; through 6/5.

ARTISTS SPACE—223 W. Broadway (226-3970). Recent paintings by Coggeshall, Hammersley; architectural projects by Lynn and Ian Bader; video works by Goldin, Idemitsu, Lord/Miller/Muntadas, Thornton, others; 5/21–6/27.

BAUM—109 Hudson St. (219-9854). Drawings that make extensive use of blackness and/or chiaroscuro, by Bertolo, Coe, Lane, Nechvatal, Piccillo, Rainer, Serra, others; through 6/6.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Nauman, Stella; through 6/6.

CASTELLI—142 Greene St. (431-6279). Works by Kosuth, Morris, Oldenburg, Serra, Therrien; through 5/30.

DILAURENTI—383 W. Broadway (925-5100). "After Picasso," with works by Tapies, Gordillo, Guerrero; 5/21–6/20.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Money/Power," with works by Bratton, Byrne, Depp, Kliros, Ligorano/Reese, Maksymowicz, Meieran, Peters, Samaras, Sholette; through 6/13.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). "Allusion," with works by Dvortscak, Lieber, Manes; through 6/14.

SCHREIBER/CUTLER—171 Spring St. (925-1441). "Crime and Punishment," with works by Azaceta, Birmelin, Charlesworth, Golub, Lack, Nicosia, others; through 5/30.

SHAPOLSKY—99 Spring St. (334-9755). Works on paper by Boardman, Calcagno, Cherry, Cruz, Hasen, McFarlane, Ruben, others; 5/21–8/4.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Berlin—New York" with works by Dreyblatt, Fekner, Messner, Rothhaar, Stuck, Wehrli; through 5/31.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900). Paintings, sculpture, drawings, and manuscripts by newly-elected members and 1987 award winners, including Beckman, Gehry, Motherwell, Rosenquist, others; 5/21–6/14.

CITY—2 Columbus Circle (974-1150). "Room in the City"—drawings by architects; through 5/27.

DAVERIO—521 W. 23rd St. (463-0688). Works by artists of the "Scuola Romana" from 1925–1945, including Fazzini, Mafai, Pirandello, Rafael, Scipione, Ziveri; through 7/11.

FEDERAL HALL—26 Wall St. (431-6300), Mon.–Fri. 9–5. "Children's Art from The Studio in a School Association, 1986-87"; through 5/27.

GLASS—315 Central Park West, Suite 8W (787-4704). Works by Ambellan, Andrews, Highton, Mark, Soyer, others; through 6/13.

GODDARD-RIVERSIDE COMMUNITY CENTER—647 Columbus Ave. (873-6600). "HOME: 23rd Annual Art Show," curated by Faith Ringgold, with works by Arbus, Azara, Bearden, Edelson, Jemison, Searles, Williams, others; through 5/31.

GREY ART GALLERY AND STUDY CENTER—33 Washington Place (598-7603). "Awards in the Visual Arts 6," with works by Bleckner, Brown, Giegerich, Huttinger, Michaels, Rand, Seaman, Sigler, Tracy, Willis; through 6/20.

JAPAN SOCIETY—333 E. 47th St. (755-6752). "Contemporary Japanese Art in America: Arita, Nakagawa, Sugimoto"—works by three Japanese artists living in New York; through 6/28.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.–Fri. 8 a.m.–6 p.m. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 7/31.

PELLICONE—47 Bond St. (475-3899). Works by gallery and invited artists, including Ames, Dowell, Jeremenko, Jurinich, Moore, Toglia, others; through 6/7.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; recent photographic works by Victor Schrager; through 6/21.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

PHOTOGRAPHY

ARSENAL—Fifth Ave. and 64th St., in Central Park (360-8141). Photographs of New York City playgrounds, from the late 19th century to the present; through 6/5.

BURDEN—20 E. 23rd St. (475-8790). Photographs of mothers and daughters by Adams, Callahan, Fink, Meyerowitz, Weber, Winogrand, others; through 5/30.

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Stopping Time: The Photographs of Harold Edgerton"; "Manuel Alvarez Bravo: A Retrospective"; "Westward to Promontory: The Photographs of Andrew J. Russell"; through 6/14.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11 a.m.–6, Sat. 12–4. Free. "New Traditions: Thirteen Hispanic Photographers"; through 6/6.

PROCTOR JONES—Photographs of Russia; 5/20–6/6. Schiller-Wapner, 1 E. 61st St. (758-0329).

MARK KLETT—Recent photographs of the American Southwest; through 6/13. Pace/MacGill, 11 E. 57th St. (759-7999).

DANNY LYON—Photographs from 1962–1987, documenting the civil rights movement in the South, motorcyle clubs, the demolition of 19th-century buildings in lower Manhattan, and other subjects; through 6/6. Witkin, 415 W. Broadway (925-5510).

MARGALIT MANNOR—Large color photographs of Manhattan architecture; through 5/30. Urdang, 23 E. 74th St. (288-7004).

GEANNA MEROLA—Painted photographs of architectural and sculptural fragments in Paris and Rome; through 6/20. Lieberman & Saul, 155 Spring St. (431-0747).

RAY K. METZKER/DENNIS FARBER—Black and white photographs of landscapes in Tuscany, in a series entitled "Feste di Foglie"/Color photographs of contemporary street-life in Venice, California, to which squares of gold-leaf have been applied; through 6/6. Miller, 138 Spring St. (226-1220).

CARL MYDANS—Photographs from his career as a photojournalist for *Life* magazine; through 6/26. Life Gallery, Time & Life Bldg., 1271 Sixth Ave. (522-2300).

WILBUR H. PORTERFIELD—Vintage photographs by one of the leaders of the pictorial movement who founded the Photo-Pictorialists of Buffalo in 1906; through 5/30. Photofind, 138 Spring St. (334-0010).

VICTOR SCHRAGER—Monochromatic photographs arranged into shapes, mounted on rectangular structures of colored formica; through 6/21. P.S. 1, 46-01 21st St., Long Island City, N.Y. (718-784-2084).

CINDY SHERMAN—Twelve recent photographs that depict fields of semi-abstract imagery; through 5/30. Metro Pictures, 150 Greene St. (925-8335).

DEBORAH TURBEVILLE—Photographs of ambiguous scenes, combining fashion and architecture; through 7/11. Staley-Wise, 177 Prince St. (777-1590).

WESTBETH—55 Bethune St. (924-6092), Fri.–Sun. 12–6, and by appt. "City Eyes"—a celebration of New York, in photographs by Gruen, Marjorie, Retivov, Seccombe; through 6/7.

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 5/22–23 at 8:30: Ken Butler's "Hybrid Antics." $6.

LA MAMA ETC.—74A E. 4th St. (475-7710). 5/20–24 at 7:30: Matthew Maguire's "Propaganda." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 6/7: "The Word and the Image: Buddhist Book Illuminations." Through 9/13: "The Photographs of Beatrice Pitney Lamb."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. Through 6/7: "Mary Frank: Persephone Studies." Through 6/15: "Donna Dennis: Deep Station." Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through 6/8: "Pearls Among the Gold: Russian Women's Festive Dress." Through 6/30: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 7/6: "Alfred P. Maudslay: Photographs of Maya Ruins." Through 7/6: "Hiroshige's 100 Famous Views of Edo: Summer." Through 7/20: "Home Scenes: American Genre Paintings." Through Dec.'88: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 5/31: "Folding Fans From the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament." Through 7/19: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love." Through 6/14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through Aug.: "In The Picture." Through 8/16: "A World of Their Own: Native Artists From Israel." Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/16: "Chagall and the Bible." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th Early 19th Century Decorative Arts." Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 5/26: "Drawings Acquisitions." Through 5/26: "Le Corbusier: 5 Projects." Through 6/2: "Photographs by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein." Through 7/12: "Projects: Mike Glier." 5/22–7/26: "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/31: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 7/12: "Peering Beyond the Mask: Installation by Denis Gillingwater." Through 7/12: "The Other Man: Alternative Representations of Masculinity." Through 7/12: "Fake."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 7/15: "Jackie Robinson: An American Journey." Through 8/16: "The Wagstaff Collection of American Silver." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.–6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 5/23: "Floral Follies: Broadway Revue Costumes 1900–1930."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 6/28: "1987 Biennial." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 7/8: "The Viewer as Voyeur." **Whitney Museum of American Art at Equitable Center,**787 Seventh Ave., at 51st St. (554-1113). Through 5/22: "Twentieth-Century American Art: Highlights of the Permanent Collection." Through 6/6: "City Life: New York in the 1930's, Paintings and Prints from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/20, 21 at 10 a.m. and 2: "Property From the Collection of Henry P. McIlhenny, Writtenhouse Square, Philapdelphia." **East**—219 E. 67th St. (606-0400). 5/26 at 6: "Fine Orinetal Rugs and Carpets." On view 5/21–23, 25–26.

DOYLE—175 East 87th St. (427-2730). 5/20 at 10 a.m.: "Important 17th and 18th Century English and Continental Furniture and Decorations."

PHILLIPS—406 E. 79th St. (570-4830). 5/21 at 11 a.m.: "Lace, Textiles, Needlework, Quilts, Period Costumes, and Fashion Illustrations." On view 5/20.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/20 at 11 a.m.: "Latin American Art." 5/20 at 10:15 a.m. and 2: "Tribal Art." 5/21 at 10:15 a.m. & 2: "19th Century Paintings." On view 5/20. 5/21 at 2, 5/22 at 10:15 a.m. & 2: "The Arrowhead Collection of the United States and Foreign Gold, Silver, and Copper Coins." On view 5/20.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 20

CHICAGO SYMPHONY ORCHESTRA, Georg Solti conductor. Haydn's Symphony No. 103; Bruckner's Symphony No. 7. Carnegie Hall at 8. Sold out.

ISRAELA MARGALIT, pianist-host, with violinist Glenn Dicterow, cellist Peter Wiley, baritone Christopher Trakas. "Music and More": program of Schubert's music. Weill Recital Hall at Carnegie Hall at 8. $10.

MORDECHAI SHEHORI, pianist. Works by Haydn, Beethoven, Chopin, Kabalevsky, Liszt, Schubert-Liszt. Merkin Concert Hall at 8. $10, $15.

SHOWCASE CONCERT, of the Musicians Emergency Fund, with members of the Orchestras of Manhattan School of Music, Michael Recchiuti conductor; also auditions winners and grant recipients; Anna Moffo, host. Alice Tully Hall at 8. Free, if available.

GWENDOLYN TOTH, keyboardist, with the Artek Ensemble. "The Art of the Early Keyboard": works by Haydn, Bach, Benda, CPE Bach. St. Michael's Church, Amsterdam Ave. and 99th St. (247-2547), at 8. $6.

REGGIE WORKMAN ENSEMBLE—Excerpts from new works in progress, and from the album *Synthesis.* Alternative Museum, 17 White St. (966-4444), at 8. $6.

RONNY WHYTE, pianist-vocalist, with bassist Frank Tate. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ANI KAVAFIAN, violinist/**JONATHAN FELDMAN,** pianist. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MALCOLM MCPHERSON, basso. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PATRICIA SULLIVAN, mezzo-soprano, with pianist Walter Hilse. Songs by Dowland, Brahms, Schubert, Hilse, Barber. Lincoln Center Library at 4. Free.

FROM VIENNA WITH LOVE—Waltzes by Strauss, Mozart, Haydn, for violin, cello, and flute. Citicorp Center Market, 53rd St. and Lexington Ave., at 1:30. Free.

FLUTE TRIO—Flutist Keri-Lynn Wilson, violinist Ann Hirschl, cellist Richard Hirschl. Crystal Pavilion, 805 Third Ave., 49th-50th Sts., at 12:30. Free.

FUTURE MUSICIANS—Young players from tri-state area. Damrosch Park, Lincoln Center, at 4. Free.

Thursday, May 21

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; soprano Rosalind Plowright. Ravel's *Le Tombeau de Couperin;* Berlioz's *The Death of Cleopatra;* Strauss's *Death and Transfiguration* and "Dance of the Seven Veils" from the opera *Salome.* Avery Fisher Hall at 8. $7.50–$35.

CHICAGO PRO MUSICA—New York debut of a group composed of Chicago Symphony Orchestra members. Strauss-Hasenohrl's *Till Eulenspiegel Einman Anders!;* Henze's *Quattro Fantasie;* Schubert's Octet in F. 92nd Street Y at 8. $7.50–$10.

SMITHSON STRING QUARTET—Beethoven's Quartets No. 1, No. 6, and No. 4. Weill Recital Hall at Carnegie Hall at 8. $10.

PARNASSUS, Anthony Korf director; soprano Barbara Ann Martin, pianist Edmund Niemann. Works by Wolpe, Susan Blaustein (world premiere), Scott Wheeler (N.Y. premiere), Mario Davidovsky (N.Y. premiere), Sessions. Merkin Concert Hall at 8. $8.

ALDEBURGH CONNECTION—New York debut of the Canadian vocal and piano ensemble, in "A Wagnerian Salon." Wagner's complete *Wesendonk Lieder* and early French songs; also rarely heard music by Faure, Duparc, Chabrier, Liszt, Berlioz as influenced by Wagner. St. Peter's Church, Lexington Ave. and 54th St. (749-4561), at 8, reception following. $15.

VILLAGE SINGERS, with organist Walter Hilse. Works by Kodaly, Britten, Vaughan Williams, Howells. Grace Church, Broadway and E. 10th St., at 8. $8.

BEBOP SPOKEN HERE—"Highlights in Jazz," with James Moody, Red Rodney, Jimmy Knepper, Sheila Jordan, Bob Cranshaw, Gary Dial. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

A MUSICAL ZOO—"Concerts Plus," with the American String Quartet, oboist Ronald Roseman, tenor Paul Sperry, pianist Susan Almasi, bass Harry Dworchak. Britten's *The Wasp* and *The Grasshopper;* Gruenberg's *Animals and Insects;* "Song of the Flea," as set by Mussorgsky, Beethoven, Berlioz; Haydn's "Lark" Quartet. WQXR Auditorium, 229 W. 43rd St., at 7. $15 (in advance only—570-2933).

ABDULLAH IBRAHIM, pianist-composer/**EKAYA,** all-star band/**SATHIMA BEA BENJAMIN,** vocalist-composer, with **WINDSONG**—"A Message From South Africa." Town Hall at 8. $10–$25.

JUILLIARD ORCHESTRA, Sixten Ehrling conductor. Alice Tully Hall at 8. Free (874-7515).

MAHOPAC PUBLIC SCHOOL SALUTE—Performers are band, orchestra, and chorus members from the school's district. Carnegie Hall at 8. $10.

KIDS ARE MUSIC—P.S. 84 Intergenerational Chorus, Karen Wilson soloist; group from the Center School; group from P.S. 144. Symphony Space at 7:30. $5.

JOHN HIRTEN, organist. Music of Bach, Demessieux, Milhaud, Hampton. St. Paul's Chapel, Broadway at Fulton, at 12:10. Free.

ELLEN CHRISTI—New and improvised music. The Knitting Factory, 47 E. Houston St. (219-3055), at 9. $4.

BARGEMUSIC—Ik-Hwan Bae, violin; Timothy Eddy, cello; Cecile Licad, pianist. Mozart's Sonata K. 377; Bach's Suite II for Cello; Mendelssohn's Piano Trio in d. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, May 22

NEW YORK PHILHARMONIC—See 5/21.

FRANK PATTERSON, tenor/**EILY O'GRADY,** pianist-harpist/**GERALDINE O'GRADY,** violinist. Songs and arias by Schubert, Handel, Mozart; Gaelic ballads and Broadway show tunes; premiere of "The Lass of Aughrim," from John Huston's new movie *The Dead,* which features Patterson. Carnegie Hall at 8. $16–$25.

ALAN WEINBERG, pianist. Weill Recital Hall at 8. $8.

CLASSICAL QUARTET, with Lowell Greer, natural horn. Music by Mozart, including some N.Y. and U.S. premieres on original instruments. St. Michael's Church, 225 W. 99th St., at 8. $8.

SAM REINER, cellist, with harpsichordist Mary Nicholas. Works by Corelli, Bach, Sammartini, Bach. Faculty recital, Greenwich House Music School, 46 Barrow St. (242-477O), at 8. Free.

LA GUARDIA SYMPHONY ORCHESTRA, Jonathan Strasser conductor/**LA GUARDIA CHORAL SOCIETY,** Anna Ext conductor; soprano Theresa Santiago, tenor Christopher Kerins. Spring concert by Music and Art High School and School of Performing Arts. Music by Dvorak, Barber, Tchaikovsky, Mendelssohn. Alice Tully Hall at 8. $6.

DANSPACE PROJECT—See Dance, below.

SAUL DAVID, harpist. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

MABEL BEAVERS/CATHERINE CLIFFORD/ANN KATCHER/K.L.—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Open lunch-hour jam session, with Kirk Lightsey, pianist. Cafe 43, 147 W. 43rd St., at 12. $4.

NELSON ADLER, songwriter-instrumentalist, with folk, rock, and spirituals. Good Coffee House, 53 PPW, Brooklyn (718-768-2972, Fri. after 8 p.m. only), at 9:30. $4.

Saturday, May 23

NEW YORK PHILHARMONIC—See 5/21.

BARBERSHOP HARMONY—The Big Apple Chorus, Donald J. Clause director; the barbershop quartets Cincinnati Kids, Four Under Par, Note Wits. Carnegie Hall at 8. $10–$100.

JOSE FELICIANO AND FRIENDS, Tony Orlando, Wilkins, Daniela Romo. Madison Square Garden Felt Forum at 7:30. Benefit for the East Harlem Educational Fund. $20, $25.

CHINESE MUSICAL ARTS—Tenor Ting-Hoo Wu, pianist Li-pi Hsieh, clarinetist William Blount. Music of A. Scarlatti, Schubert, Bizet, Tchaikovsky, Copland, and folk songs. Merkin Concert Hall at 9. $8.

THRUSTON JOHNSON, violinist, with pianist David Garvey, violoncellist Lisa Ghersi. Hispanic Festival VIII: "Three Centuries of Spanish Music in the Americas—Spanish Baroque and Modern Spanish." Works by Herrando-Nin, Boccherini, Nin, Falla-Kochanski, Turina. Weill Recital Hall at Carnegie Hall at 8:30. $15.

MEMORIAL CONCERT IN TRIBUTE TO EUGENE SEAMAN—A variety of performing artists. CAMI Hall, 165 W. 57th St., at 1. Free.

RON LEVY, pianist. Weill Recital Hall at 5:30.

SWEET HONEY IN THE ROCK—Women's vocal group. Town Hall at 8. $20–$30.

BARBARA LONG, violinist/**WILLIAM KUYPER,** French-hornist/ **ALBERT LOTTO,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

JESSE HAMEEN AND ELEVATION JAZZ GROUP—Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

LARRY KARUSH QUARTET—"Music for a New World," with Glen Velez, Manny Ramos, Steve Gorin, performing on piano, tabla, frame drum, percussion, saxophone, bamboo flute, congas. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (718-648-77J3), at 9. $8, in advance $7.

Sunday, May 24

NEW YORK YOUTH SYMPHONY, David Alan Miller conductor; bassoonist Daniel Matsukawa. James Primosch's *Dappled Things* (world premiere); Weber's Bassoon Concerto; Brahms's Symphony No. 4. Carnegie Hall at 3. Free (581-5933).

FOR THE LOVE OF MUSIC, Richard Sortomme conductor; pianist David Oei. Michael Cohen's *Fantasie* for Flute, Piano, and String Quartet (world premiere); Beethoven's *Serenade* for Flute, Violin, and Viola; Dvorak's Piano Trio in f. Merkin Concert Hall at 3. $11.

CHRISTOPHER TARLE, violinist, with pianist Leon Pommers. Music of Vitali, Brahms, Franck, Beethoven, Bloch, Saint-Saens. St. Peter's Church, Lexington Ave. at 54th St., at 2. $6.

METRO—Persian music on authentic instruments, by a trio; Farhang Sharif, others. Weill Recital Hall at Carnegie Hall at 8:30. $25.

ECUADOR CANTA—Latin music. Madison Square Garden Felt Forum at 2. $20, $25.

STANLEY DRUCKER, clarinetist/**MENDELSSOHN STRING QUARTET**—YM-YWHA of Washington Heights and Inwood, 54 Nagle Ave., a block east of Broadway and 194th St. (569-2000), at 2. $6.50.

AMERICAN LANDMARK FESTIVALS BENEFIT—Pianists Zaidee Parkinson, Francis Heilbut; soprano Barbara Bliss, flutist Andrew Bolotowsky, the Harlem Spiritual Ensemble; Joe Franklin host. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2, reception-party following. $25.

ST. PETER'S CHURCH—At 5: "Jazz Vespers," with the Lola Dunn Quartet; offering. At 7:30: Deborah Rothrock & David Darling Duo. Lexington Ave. and 54th St. (935-2200).

BRONX ARTS ENSEMBLE ORCHESTRA, Jonathan Tunick conductor; baritone William Warfield. Music by Aaron Copland, in tribute to the composer: *An Outdoor Overture, Quiet City, Appalachian Spring, Old American Songs, A Lincoln Portrait.* Woodlawn Cemetery, Jerome Ave. Gate at Bainbridge Ave., Bronx (549-1899), at 2. Free.

BRONX SYMPHONY ORCHESTRA, Robert Black conductor; violinist Dorothy Happel, cellist Ruth Ann Lief. Works by Schubert, Tchaikovsky, Brahms. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free.

BARGEMUSIC—See 5/21. Today at 4.

DAVID HUGHES, baritone. American concert debut of the British artist. Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, at 1:30. Free with museum admission.

Monday, May 25

MANHATTAN PHILHARMONIC, Peter Tiboris conductor; choral groups from around the country; soloists Evelyn Petros, Antoinette Hardin, Stephan Carey, Henry Kiichli, Robin Wilson, John Williams. Mozart's *Requiem*; Brahms's *Requiem.* Carnegie Hall at 7:30. $8–$18.

SYLVIA TORAN, pianist. Works by Mozart, Beethoven, Chopin, Falla. Weill Recital Hall at Carnegie Hall at 8. $10.

REGGAE SUNSPLASH—Madison Square Garden Felt Forum at 8. $25.

MEMORIAL DAY CONCERT—Harpsichordist-conductor Michael Barrett, tenor Charles Walker, violists Leslie Tomkins, Mary Hammann, flutist Helen Campo, harpist Elizabeth Etters, bassist Sarah Thompson, violinist Karen Marks. Bach's Brandenburg Concerto No. 6 and works by Britten, Debussy, Reger, Schumann. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

FRANK ALMOND, violinist, with pianist William Wolfram. Works by Schubert, Brahms, Prokofiev, Cage, Sarasate. Christ and St. Stephen's Church, 120 West 69th St., at 8. $6.

NEW YORK CORNET & SACBUT ENSEMBLE, with violinist Nancy Wilson, violist David Miller. Canzonas by Gabrieli. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $6.

JAMES R. LAWSON, carillonneur. Music for Memorial Day. Riverside Church, the Drive at 122nd St., at noon. Free.

KAREN MARIE MARMER, violinist. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

Tuesday, May 26

WAYNE CROUSE, violist, with pianist Edward Gates, French-hornist Thomas Bacon. Works by Mozart, Beethoven, Brahms, adapted by Crouse for the viola; also Paul Cooper's Six Canti for Viola and Piano (N.Y. premiere). Weill Recital Hall at Carnegie Hall at 8. $8.

JUBILATE CHOIR OF HELSINKI, Astrid Riska conductor; cellist Lars Blomberg, pianist Radoslav Kvapil, and soloists mezzo-soprano Monica Groop, soprano Merja Wirkkala, tenor Anssi Hirvonen, baritone Petteri Salomaa. Scandinavian sacred and secular music, including the American premiere of Olof Lindgren's Cello Concerto. St. Peter's Church, Lexington Ave. and 54th St., at 8. Free.

CHAMBER SOUND—Works by Mozart, Saint-Saens, Schubert, Debussy, Francaix. Merkin Concert Hall at 8. $10.

JUDITH MALAFRONTE, mezzo-soprano, with harpsichordist William Whitehead, Baroque-cellist Myron Lutzke. Arias and cantatas by Strozzi, Gabrieli, Handel, Vivaldi. Fifth Avenue Presbyterian Church, at 55th St., at 7:30. Free.

TED ROSENTHAL, pianist. Music by Bach, Debussy, Chopin, Rachmaninoff, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

DIXIE PEPPERS, with Lou Grassi. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

DEBRA MYERS, soprano. Lincoln Center Library at 4. Free.

OPERA

GIASONE, by Cavalli. The 17th-century Venetian Baroque work, performed by the Mannes Camerata, conducted by Paul C. Echols. Mannes College of Music, 150 W. 85th St. (595-1747). 5/19, 21, 22 at 8. $15.

SALVATOR ROSA, by A. Carlos Gomes. Amato Opera, 319 Bowery, at 2nd St. (228-8200). 5/22, 23 at 7:30; 5/24 at 2:30. $10. **Note:** See review by Peter G. Davis, page 114.

THE RAPE OF LUCRETIA, by Britten, libretto in English by Ronald Duncan. Brooklyn College Opera Theater, Richard Barrett conductor. Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 5/21, 22 at 8; 5/23 at 2. $5.

OPERATIC CONCERT—Belle Voce Opera Company, Esther Flint director. Arias and scenes from works by Puccini, Verdi, Bizet, Halevy, J. Strauss, others. Merkin Concert Hall. 5/24 at 8. $10, $15.

LA ZARZUELA—A new revue, featuring over 30 songs from Spanish zarzuelas. Repertorio Espanol, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). 5/23 at 8. $16.

FINALS OF OPERATIC COMPETITION—Eight singers will sing arias, with Tony Randall as host. Alice Tully Hall. 5/26 at 8. $10.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/13. Tickets, $9–$70. 5/18 at 8: *The Sleeping Beauty.* 5/19 at 8: *Airs, Pillar of Fire, Etudes.* 5/20 at 2: *Les Rendezvous, The Leaves Are Fading, Etudes.* 5/20 at 8: *Airs, Pillar of Fire, Etudes.* 5/21 at 8: *Paquita, Pillar of Fire, Les Rendezvous.* 5/22 at 8, 5/23 at 2 and 8; 5/25, 26 at 8; 5/27 at 2 and 8: *Don Quixote.* 5/28, 29 at 8; 5/30 at 2 and 8;

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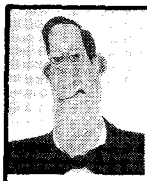

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6/1 at 8: *La Bayadere*. 6/2 at 8: *Les Rendezvous, Sunset* (N.Y. company premiere of Paul Taylor's work, set to Elgar's *Serenade* in e and his *Elegy for Strings*, and loon songs by the National Audubon Society), *Paquita*. 6/3 at 2: *Donizetti Variations, Sunset, Etudes*. 6/3 at 8: *Donizetti Variations, Dark Elegies, Paquita*

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets, $5–$40. 5/19 at 8: *Suite From L'Histoire du Soldat, In G Major, Serenade*. 5/20 at 8: *Suite From L'Histoire du Soldat, Sinfonia Mistica, Tchaikovsky Suite No. 3*. 5/21 at 8: *Concerto Barocco, Moves, Tchaikovsky Suite No. 3*. 5/22 at 8: *Dances at a Gathering, Union Jack*. 5/23 at 2: *Concerto Barocco, Moves, Union Jack*. 5/23 at 8: *Concerto Barocco, In G Major, Serenade*. 5/24 at 1: *The Four Temperaments, Les Gentilhommes, Dances at a Gathering*. 5/24 at 7: *Serenade, Les Petits Riens, Union Jack*. 5/26 at 8: *Chaconne, Afternoon of a Faun, Concertino, Union Jack*.

Lyon Opera Ballet

CITY CENTER THEATER—5/19–31. Tickets, $17–$37. Return engagement of the company's *Cendrillon*, by Maguy Marin. 5/19 at 3:30, 5/20 at 2 and 8; 5/21, 22 at 8; 5/23 at 2 and 8; 5/24 at 3; 5/26–29 at 8; 5/30 at 2 and 8; 5/31 at 3 and 7.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—5/20, 22 at 8; 5/24 at 2: **Rod Rodgers Dance Company.** Program includes preview of a new segment of *VICTIMS*, a multi-art work . . . 5/21, 23, 24 at 8: **NYC Tapworks,** in works by Brenda Bufalino, Leon Collins, some company members, and the premiere of a piece by Bill Irwin. The Drive at 120th St. (864-2929). $7.50.

Other

CASTANETS IN CONCERT—The Matteo EthnoAmerican Dance Theater, with a demonstration of the evolution of castanets through the ages; music by Falla, Weber, Joplin, others. American Museum of Natural History, CPW and 79th St. (769-5600). 5/21 at 7:30. $8.

CHARLES MOULTON—*Tapnology*, a suite of dances using electronically amplified tap shoes. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/22, 23, 29, 30 at 11 p.m. $7.

CLAIRE PORTER, with "Portables," a concert of five dances. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/19, 26 at 8. $8.

DANSPACE PROJECT—5/22 at 8:30: benefit evening, **Dance & Music for Danspace,** with works by Yoshiko Chuma, Tere O'Connor, Wendy Perron, Sarah Skaggs, Bill T. Jones/Arnie Zane, Jazzdance: Danny Buraczeski Dance Company; with music by John Kelly, musicians A. Leroy and Bob Telson . . . 5/23, 24 at 8:30: **Jacalyn Carley/Tanzfabrik Berlin** in *Facing Time* (N.Y. premiere); $6. St. Mark's Church, Second Ave. and 10th St. (674-8112).

DEBORAH HAY—Her own choreography. Ethnic Folk Arts Center, 179 Varick St. (691-5788). 5/24, 25 at 8:30. $7.

DINIZULU AFRICAN DANCERS, DRUMMERS, & SINGERS—At P.S. 111, 37-15 13th St., L.I. City. 5/21 at 7:30. Free.

FRED HOLLAND—Premiere of his evening-length *Delicate Prey*, "a waking dream." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/21–23 at 8; 5/24 at 3. $8.

JEANETTE STONER—New dances. 83 Leonard St. Studio (226-1576). 5/22–24, 29–31 at 8. $6.

LISA KRAUS AND DANCERS—*Free Speech* (N.Y. premiere) and other works. P.S. 122, 150 First Ave. and 9th St. (477-5288). 5/22–24, 5/28–31 at 9. $8.

MELANIE SLATER AND DANCERS—The Field at Pineapple, 599 Broadway at Houston St. (966-3717). 5/22 at 9; 5/23, 24 at 8. $7.

THE MIND'S EYE, an artistic partnership, in *Nocturne in Blue and Gold*. Choreographed and danced by Diane Gozemba and Janaea Rose Lyn, music composed and played by Allan Greene. Robert Yohn Dance Loft, 135 W. 14th St. (929-4019). 5/22, 23 at 8; 5/24 at 3. $7.

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OTHER EVENTS

OUTDOOR FESTIVITIES—We can all take to the streets again for the next go-round of neighborhood block parties. **Festival '87, on W. 84th St.,** between Amsterdam and Columbus Aves., is set for 5/23, noon–6 (rain date next day). Music by five bands, from punk to salsa; the Harbor Brass Quintet and a jazz foursome; karate and crafts—also food-and-drink vendors, artwork, antiques, rides, and games . . . 5/21 at 5 is the date and time for the annual **Celebration in Harlem for the Children's Storefront,** which is the only tuition-free private school for the neighborhood youngsters grades 1–6. Ashford and Simpson will hold forth at the street party, 5–7, E. 129th St. between Madison and Park (cocktails and canapes). From 7 to 10, indoors, it's dinner and dancing and more entertainment: Bobby Short, Cab Calloway and the Hi-De-Ho Orchestra, soul-food supper from Sylvia's, Mama Lu Parks and the Savoy Lindyhoppers, and more. It's a benefit to help the Storefront open up to 7th-graders next year; $250 (879-3977) . . . And as if you didn't know, it's time for the spring edition of the **Washington Square Outdoor Art Exhibit,** and the twice-yearly display will be on for three weekends: 5/23–25; 6/6, 7; and 6/13, 14, noon to sundown. As usual, there'll be paintings and drawings, crafts and graphics, and plenty of sidewalk people-watching, on the blocks just north and south of the Square, at the foot of Fifth Ave., and a bit east and west as well . . . **Selected Seconds in Union Square Park,** 5/23 from 10:30 a.m. on, is at the Greenmarket site, 17th St. between Broadway and Park Ave. South. "White elephants and read books" is the flea market subtitle, and you can browse/buy among collectibles and cauliflower and cornflowers as long as you like . . . At the Brooklyn Botanic Garden, 1000 Washington Ave.: **A Toast to Brooklyn . . . A Taste of New York** is a fund-raiser for the Garden, hosted by New York State's First Lady, Matilda Cuomo, and the New York Wine & Grape Foundation. It is, naturally, a wine-tasting and kicks off "Class by the Glass," a promotion in Brooklyn restaurants. Tickets, $20 (536-8791); date is 5/27, 4–7 . . . Another fund-raiser, this one a **Spring Fair by the Queens Occupational Training Center,** 5/20, 21, 9:30 a.m.–2, in the school yard at 41–15 104th St., Corona. Every single crafted item has been made by the student-trainees, from plaques to pillows, clothing to clocks, prices from 25 cents up. Also food for sale including, we're told, "delicious desserts for those with a craving for sweets." Free admission and raffles with prizes besides . . . More music to browse and buy by, when The Fat Boys and Johnny Colon swing out 5/23, 1–3, at the **Avenue I Flea Market,** 1080 McDonald Ave., Brooklyn, in celebration for **Hotline Cares, Inc.—Youth Helping Youth.** WABC-TV's John Johnson is host, and other entertainers are Borinquen and Collective Efforts, with Latin and jazz sounds . . . The **Greater New York Orchid Show at the New York Botanical Garden** in the Bronx opens in all its exotic glory 5/21, to run through Memorial Day in the Enid L. Haupt Conservatory.

DIVERSIONS INDOORS—We don't see nearly enough of **Sid Caesar** these days, and in the flesh is better than on the tube, for sure. The great man will be at Brooklyn Center for the Performing Arts, Brooklyn College, in Whitman Hall (718-434-1900), 5/23 at 8:30; $10–$20. Vocalist Linda Glick will begin for Sid, and then—stand back . . . Two more story readings remain in Symphony Space's **Selected Shorts** series for the spring: 5/20's program will be hosted by Mary Gordon, who selected the offerings—Virginia Woolf's "The Haunted House," read by Maria Tucci; Mairtin O'Cadhain's "The Year 1912," read by Paddy Croft; Grace Paley's "A Conversation With My Father," by Anne Pitoniak; Mary McCarthy's "Cruel and Barbarous Treatment," by Carrie Nye. Next up: 6/3, with "Relatives" as the theme. At Broadway and 95th St. (864-5400), 6:30 to 8, with a wine/coffee bar open at 5:45. $7 . . . An **open house by Pratt Manhattan** will serve to introduce us to its summer programs in such varied career fields as photography, creative knitting, graphics for small businesses, video, packaging, and much more. Representatives of interior-design, computer-graphics, real-estate, and other professional firms will also be on hand. 5/20, 5–7:30, in the old Puck Building, 295 Lafayette St. in SoHo (925-8481) . . . **Home** is theme for this spring's **art show of the Goddard-Riverside Community Center,** Columbus Ave. and 91st St., and here's the subtext: "Home: A place, an idea, a state of being, a history or a future; or "Homelessness: The Absence of Home." Over 60 artists, including Romare Bearden Josete Urso, are represented, and 5/20 at 8, there'll be a free performance of poetry, music, and theater by artists who are or have been homeless. The show is open through the month weekdays 10 a.m.–5:30, Sat. Sun. noon–6.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

A BIT OUT OF TOWN, if holiday-weekend plans call for a short jaunt: At **Philipsburg Manor,** Sleepy Hollow Restorations in Westchester (914-631-8200), sheep-shearing demonstrations all three days . . . The annual **Greater Westchester County Fair and Exposition** at Yonkers Raceway opens for its season, through 6/7, with opening ceremonies at 5 on 5/21 . . . On Memorial Day, 5/25, the **Museums at Stony Brook,** L.I., are charging just $1 admission for everyone . . . And the **Offshore Sailing School** will have an open house at East Hampton, L.I., Wings Point Marina, 5/23, 24, with free boat rides and lots to learn about courses and facilities (885-3200).

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Through Labor Day: Sky Show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

TOURS

ADVENTURE ON A SHOESTRING—5/24 at 1, meet in front of the Municipal Building at Chambers and Centre Sts., for a stroll across the Brooklyn Bridge on its 104th birthday. 5/24 at 2:30, meet on S.E. corner of Court and Joralemon Sts. in Brooklyn for a walk around Brooklyn Heights. Each, $5 (265-2663).

HOLIDAYS IN NEW YORK—5/23, 11 a.m.–3: Chinatown and Little Italy, focusing on the culture of Chinese immigrants and the Italian area's past and future. $18, including a complete Chinese lunch and cafe pastry-sampling stops. 5/24, 2–4: Battery Park City and the financial district; $10. Call to reserve and for meeting places for each (765-2515).

STAINED GLASS AND CUT STONE—"Brooklyn's Beauties," Prospect Park Environmental Center series (718-788-8500): 5/23 at 1, church architecture in Carroll Gardens and Cobble Hill, with Norman MacArthur, building manager of the Brooklyn Academy of Music. Meet at Christ Church, Clinton and Kane Sts., to see its Tiffany altar pieces. $2.

PACE UNIVERSITY TOUR—A look at midtown's cultural environment, perhaps of special interest to the out-of-towner. 5/23, 10 a.m.–2 (488-1288). Meet at the front entrance of Pace University, Spruce St. and Park Row, opposite City Hall. $10 (reserve by 5/22).

BLACK HEJIRA—A walk in Harlem with the Museum of the City of New York (534-1672, ext. 236): churches, restaurants, and cultural institutions. 5/24 at 11 a.m., meet on the front steps of the Museum, Fifth Ave. and 103rd St. $10. Tour includes a lunch stop (buy your own). Final tour until fall.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 5/21 at 6:45 a.m.; and first and third Thu. monthly through Oct. Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $17.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All of these 5/24: **Millionaires' Mile: Fifth Ave. Mansions;** 11 a.m.; $8. **Greenwich Village Gardens: Brunch and Walk;** 12:30–3:30; $10 (does not include brunch). **Changing Coney Island;** meet local developers and artists along the boardwalk; 11:30 a.m.–4; $10. **Tudor City and the U.N.; 1–3;** $8. 5/25, 10 a.m.–4: **Lower Manhattan and Staten Island;** includes the new downtown skyline, a ferry ride, and a walk in S.I.'s Victorian neighborhoods; $8.

CENTRAL PARK—5/24: "Walks and Talks: Le Sacre du Printemps." A wildflower walk in the north end. Meet at 2, CPW and 103rd St. Free.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sats. thru Oct., beginning with a S.I. Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India, Greece in Queens, and more. Pre-register; $43, including lunch in the Polish East Village.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 5/23, Forest Park, Queens. 5/24, Pelham Bay Park, Bronx.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, last Wed. of the month, at 10 a.m.; $1. Walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 5/23, 8–9:30 p.m., a guided night walk to listen for nocturnal sounds; preceded by an indoor slide show. Free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: Bronx: 548-7880 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3091; Queens: 718-699-4204; Staten Island: 718-442-1304.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

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P.O. Box 227, Lenox Hill Station, New York 10021. City walks: 5/23, Tribeca and downtown Manhattan; meet at 1, front of Woolworth Bldg., 233 Broadway across from City Hall; $1 (876-6688, nights before 10). 5/24 at 1, meet at Vanderbilt Gate entrance of Central Park, Fifth Ave. and 104th St., for a walk in Conservatory Garden; $1 (phone number above).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 5/18–20 at 7:35: vs. San Diego. 5/22 at 7:35, 5/23 at 2:20, 5/24 at 1:35: vs. Los Angeles. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). Out of town until 5/31. $8.50, $10.

WRESTLING—Madison Square Garden (564-4400). 5/18 at 7:30. World Wrestling Federation professional matches. $8–$14.

HORSE RACING—Belmont for the spring meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 5/23, the Acorn; 5/24, the Peter Pan; 5/25, the Metropolitan.

CHILDREN

DOING ART TOGETHER—Two exhibitions of over 500 paintings, drawings, texture collages, and assemblages by children, parents, and teachers, participants in the collaborative hands-on workshop programs, Doing Art Together, in two schools: P.S. 92 in Harlem, 5/21 for five weeks at Aaron Davis Hall, CCNY, Convent Ave. and 134th St.; and P.S. 86, Bronx, 5/26–6/7 at Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave. Free.

STORYTELLING—Videotapes of well-known storytellers; 5/23 at 3. Donnell Library Center, Central Children's Room, 20 W. 53rd St. (621-0618). Free.

THE BIG APPLE CIRCUS—5/18 at 11 a.m. Cunningham Park, Union Turnpike and Francis Lewis Blvd., Queens (212-391-0760). $8–$15.

LITTLE IS BIG, A TALE OF PEACE—A musical puppet show by Shadow Box Theatre, in which children learn that conflicts can be resolved nonviolently. 5/20–5/22 at 10:30 a.m.. P.S. 76, 220 W. 121st St. (724-0677). $3.

PUPPET PLAYHOUSE—*The Runaway Rocket,* performed by puppeteer George Latshaw. 5/22, 23, 24 at 11 a.m. and 1 p.m. Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). $3.

STORY HOUR—Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404); every Sun. at 12:30. Eeyore's Bookstore West, 2212 Broadway between 78th–79th Sts. (362-0634); every Sun. at 11 a.m. Free.

CINDERELLA—A musical by the Papageno Puppet Theater. Sat. and Sun. at noon, through 5/31. Party Center, 131 W. 72nd St. (874-3297). $3.50 (reserve).

STORYTIME—Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Every Sat. at 11 a.m.: Hudson Street Papers, 234 Third Ave. between 19th–20th Sts. (529-9748). Free.

LONG RUNNERS—Mostly Magic: A magic show with Brian McGovern and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *The Snow White Show,* Sat. and Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5 . . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., through 6/25. 436 W. 18th St. (929-8299). $3.75.

THE EMPEROR'S NEW CLOTHES *and* THE UGLY DUCKLING, new musical versions of the Andersen classics, by the Theater Workshop. Sat. and Sun. at 1 and 3:30 (no shows 6/21). Fantasy Playhouse, 317 Merrick Road, Lynbrook (516-599-1982). $5 (must reserve).

ROBIN HOOD—The Traveling Playhouse, at Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 5/23 at 11 a.m. $4.

CITY OF NEW YORK PARKS AND RECREATION—Marionette Theatre: 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3, through 5/30. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 5/23, 1–2:30: follow a map and go on patrol with an Urban Park Ranger; learn what it takes to be one; for 5–11-year-olds and families.

SPECIAL EXHIBITS—Jewish Museum: Through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5–8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2 . . . Museum of the City of New York: Through 6/28: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time," a *retrospective of the innovative* toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk–gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 5/23, 24, 25 at 1:30 and 3: art workshops focus on the Chumash Indians, a Pacific Coast tribe; hear their "Charm Stone Story," see their cave paintings in pictures, and create a clay charm to take home. Also 5/23 at 1:30 and 3, the Leela Puppet Theatre in "The Gypsy Marionette Circus," an India-style performance. Exhibits: "Color and Light," prisms, shadow wall, performance area. "Games Children Play"—Board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games. "Nature Area"—Collection of small animals for children to observe. Hours: Tue.–Fri. 1–5; weekends (including Memorial Day), 11 a.m.–5. Adults $2 (weekends) and $1; children $3, $2.

BRONX ZOO—Fordham Rd. and Bronx River Pkwy., Bronx (367-1010). Children's Zoo—Participatory exhibits: Child-sized heron nests, snail shells, and a spider web; children can enter a prairie-dog colony via a plexiglass tube and slide down a hollow tree; also a domestic-animal area where children can feed and pet animals. 75 cents; adults, $1 (in addition to regular admission price). Hours: Mon.–Sat., 10 a.m.–5; Sun. and holidays, 10 a.m.–5:30. Admission: Tue.–Thu., donation. Fri.–Mon., children, $1.50; adults, $3.75. seniors, free at all times. Additional $3 parking fee.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 5/24 at 1 and 3: "Frieze Form"—Create clay reliefs, in the ancient-Greek style; 50 cents. Hours: Tue.–Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 5/23 at 1 and 3: "How Do Buildings Speak to Us?," for kids 5 and up; Kobla Mensa Dente talks about how buildings tell us about a period of history and the people who lived in it; then children help create a decorative facade. 5/24, 1–3: "Let's Go Fly a Kite," for 5 and up. "Storytelling"—Every Sat. at 11:30 a.m.In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Mon., Tue., Thu., Sun. 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Sug. donation: $1.50; adults $3; Fri.–Sat. 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30, Sat.–Sun. 1–4:30; The Discovery Room, Sat.–Sun. noon–4:30.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m.Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3:30. D Mon.–Sat. 5–11:30, Sun. 3:30–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red current and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sail at 1. D cruise sail daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET BAR AND GRILL—162 Spring St., at W. Broadway (219-0157). Dress opt. Continental/-nouvelle. Spcls: shrimps stuffed with crabmeat, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L daily noon–5. D daily 5–11. S daily 11–2:30. Private parties for 15–30. Ent. nightly. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St. (420-1777). Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, DC.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St. (695-4972). Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger and scallion. L daily 11 a.m.–4:30. D daily 4:30–10:30. Complete L and D. Spec. gourmet and family D. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

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LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St. (697-4161). Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NEMO'S—1 E. 48th St. (755-4990). Casual. Seafood. Spcls: broiled seafood combination, veal magenta, grilled Texas jumbo shrimp with mustard tarragon sauce. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–10. Piano bar from 5–8. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—246 E. 54th St. (371-8144). Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St. (489-6100). Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tue.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res.

sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon-Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St. (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tue.–Sun. noon–3. D Tue.–Sun. 5:30–midnight. Ent. Tue.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TANDOORI GARDEN—36 W. 48th St. (730-2121). Casual. Indian. Spcls: tandoori chichen, shrimp or lobster, chicken tikka masala, shrimp kurma. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St. (245-4994). Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I–M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St. (759-4660). Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. *Pianist nightly.* **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd–84th Sts. (249-4002). Casual. French/Continental. Spcls: papillote de saumon, coquilles St. Jacques, sweetbreads. Res. sug. D Tue.–Sun. 6–11. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna niçoise, radiatore pasta with plum tomato sauce and three mushrooms. Res. sug. D daily 6–11:30. Br Sun. noon–3. Private parties for 20. **(M)** **AE.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E). Bemelmans Bar:** Cocktails daily noon-1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.-3. D daily 3-1 a.m. Private parties for 60. **(M) AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st-82nd Sts. (628-6565). Jacket required. Italian. Spcls: angel hair with lobster and crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. **(M) AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M) AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(I) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.-Sun. 5:30-11. Complete D. Closed Mon. **(M) AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M) No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. **(E) AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M) AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D daily 5-midnight. Br Sat. 11:30 a.m.-3, Sun. to 3:30. Private parties. **(M) AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.-Sat. noon-11. Private parties 40-125. Pianist. Closed Sun. **(M) AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M) AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.-Sat. 6-2 a.m. Dancing Mon.-Sat. Private parties for 10-400. Closed Sun. **(E) AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M) AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30-1 a.m. Gypsy orchestra nightly. **(M) AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.-Thu. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3:30. Piano bar Mon.-Sat. from 8. **(M) AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30-12:30 daily. **(M) No credit cards.**

PERIGORD PARK—575 Park Ave., at 63rd St. (752-0050). Formal. French. Spcls: assiette de poisson crustacés en gelée de bouillabaisse, médaillons de veau au morilles, côtelette d'agneau au jumet de romarin. Res. sug. L Tue.-Fri. noon-3. D Mon.-Sat. 6-10:30. Private parties for 8-80. Closed Sun. **(E) AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M) AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E) AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thu. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M) AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. and Br. **(M) AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M) AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.-Sat. 6-1 a.m. Private parties 20-100. Russian gypsy music. Closed Sun. **(M) AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts. (570-2211). Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gam

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SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts. (769-4444). Casual. New American. Spcls: swordfish with orange, olive and roast cumin; snails and shiitakes with pancetta, herbs and red wine; grilled calf's liver with porcini, sauerkraut fritters and balsamic au jus. Res. sug. Br Sat. 11:30 a.m.–3, Sun. to 3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theater D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 5/20: Louise Pecoraro Trio. 5/21: Leni Stern Trio. 5/22, 23: Elise Wood with John Hicks and Walter Booker. 5/24: Deanna Kirk. 5/25: Ken-Ichi Shimazu Trio. 5/26: Walt Weiskopf Trio. 5/27: John Ray Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 5/20: Empty House; Detour. 5/21: Rock Wilke; Broken Silence. 5/22: Shane Gang; G. Jam. 5/23: Dots Will Echo; Paul Clements. 5/24: Jimmy Vivino and Steve Holly Revue. 5/25: Work of Fiction; Pot Luck. 5/26: Matt Laflon; Comedy Night with m.c. Mike Sweeney. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/24: Maynard Ferguson and "High Voltage," Tue.–Sun. at 9 and 11:30. 5/25: Ursula Dudziak All Stars. 5/26–31: Ray Brown, Monty Alexander and Herb Ellis plus Georgie Auld Quintet. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/21: The Desert Rose Band featuring Chris Hillman. 5/28, 29: Buffy Sainte Marie; Livingston Taylor. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/23: Pianist Kirk Lightsey with Santi Debriano on bass. 5/24: Jay Leonhart Trio. 5/25–30: Pianist Ray Gallon with Ron Carter on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/24: Gloria Lynne, Tues.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 5/25: Bucky and John Pizzarelli, Jr. 5/26–31: The Charlie Byrd Trio. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/24: Flora Purim and Airto featuring Jose Nete. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 5/25: Les Paul Trio. 5/26–31: John Scofield Band. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St. (888-1633). Restaurant-bar. Through 5/24 at 8:30: Betty Rhodes. 5/21, 28 at 10:30: Deborah Armelino. 5/22, 23 at 10:30: Terri Cerritto. **AE.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 5/23: Hilton Ruiz. 5/24: Peter Malinverni. 5/26–28: Bryan Wells. **Upstairs:** 5/21 at 8: Vanessa Campbell followed by Alexis Del Lago at 10. 5/22 at 8: Audrey and Walter Blanding Jazz Show followed by The High Heeled Women in *It's A Broad, Broad, Broad World* at 10; Lee Truesdale at midnight. 5/23 at 8: Jim Dawson followed by Cabaret featuring Leata Galloway, Vinnie Talarico and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 5/20–23 from 10–3 a.m.: Singer Judy Niemack with guitarist Mitch Stein and Dennis Irwin on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/20: Joe Derise with John Dooley. 5/21: John Pizzarelli, Jr. Trio. 5/22: Roy Meriwether Trio. 5/23: Judy Barnett and Friends. 5/24, 25: Closed. 5/26: Virg Dzurinko. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 5/20: Joe Bidewell. 5/21: Binky Phillips; Torpedos. 5/22: Madcaps. 5/23: Spelvins; Steve Brosky. 5/24: Lisa Lowell; Radical Innocence. 5/25: Midnight jam with Dave Leonard. 5/26: Mike Rimbaud; True Rumors. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 5/23: Pianist Don Friedman with Michael Formanek on bass. 5/26–30: Pianist Roger Kellaway with Michael Moore on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/6: "Len Cariou and Jo Sullivan Center Stage: From Loesser to Sondheim," Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 5/20: Rob Prestor with Roland Vazquez. 5/21: Jim Campagnola, Carl James, Sterling Campbell. 5/22,23: Denny Morouse. **AE, CB, DC, MC.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 5/22: The Adam Makowicz Trio. 5/25–29: The Lloyd Mayers Trio. Shows at 10, 11 and midnight. **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 5/20, 21: The David Keyes Band. 5/22, 23: Nick Styles and the Studebakers. 5/24: Billy Rock. 5/25: The Killer Bees. 5/26: Late For Lunch. 5/27: King of the Beat. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Peter Compo Trio. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Pianist Terry Waldo. Mon.: Howie Wyeth barrelhouse piano. Tue.: Phil Bennett Society Swing. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 5/21: Pseudo Echo. 5/22: The Godfathers. 5/23: Red Lorry: Yellow Lorry. 5/27: The Wailers. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 5/24: McCoy Tyner. 5/25: Gil Evans' Orchestra. 5/26–31: Paul Bley Quartet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/20: Gina Breedlove. 5/21–23: Roy Ayers. 5/26, 27: Singer Janice Pendarvis. Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/20: The Gruesomes/The Headless Horsemen. 5/22, 23: Chicago Blues Festival with Big Daddy Kinsey and the Kinsely Report. 5/24: Jump Street; Sugar Ray and the Bluetones. 5/25: Tedi Brunetti. 5/26: The Fort. Shows from 9. **No credit cards.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). American restaurant with jazz nightly from 8–2:30 a.m. Through 5/24: Tony Falanga Trio featuring pianist Allen Farham with Tim Horner on drums. 5/25–31: Tony Falanga Trio featuring guitarist Peter Hand with Frank Vacari on saxophone. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 5/24: Harold Mabern with Jamil Nasser. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/24: Clarinetist Eddie Daniels with Fred Hersch, Harvey Swartz and Al Foster. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 5/20–24: The Lou Donaldson Group. 5/27–6/1: The Vernel Fournier Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 5/23, 26–30: Guitarist Tal Farlow with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 5/20: Memorial for Paul Butterfield. 5/21–23: The Radiators. 5/24: Robert Gordon. 5/29: Dr. John. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8TH—332 Eighth Ave., bet. 26th–27th Sts. (924-3499). Restaurant with comedy showcase every Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (693-1700). Restaurant with cabaret. Through 5/24: Bob Nelson. Tue.–Thu., Sun. at 9, Fri.–Sat. at 9 and 11:30. 5/26–31: Paul Provenza. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/24: Mike Egan, Barry Weintraub, Ben Creed, Steve Rizzo, Bryan Regan, Danny Curtis, and Hiram Kasten. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 5/20: Ma-

SOLUTIONS TO LAST WEEK'S PUZZLES

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gician Imam and comedian Terry Day. 5/21: Magician Torkova and Terry Day. 5/22, 23: Magician Imam and juggler Tony Duncan. 5/26: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/24: Bill Kalmenson, Daryl Sivad, Eddie Brill, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. 5/26–31: Nancy Parker, Bill Scheft and Eric Kornfeld. **AE, MC, V.**

DISCO/DANCING

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 5/31: Alan Russel Orchestra alternating with the Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/20, 21: Judy Mowatt. 5/22–24: Pe De Boi. 5/26: Tribut to Villa Lobos. 5/27, 28: Mighty Diamonds. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/30: Eartha Kitt, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. 5/21, 26 at 6:30: Mixed Nuts. 5/22, 23 at 6:30: Al Carmines. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, Mon. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant.5/22 at 10:30: Singer Susanna Clemm with pianist Henry Jones. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/20: Shelley Volk with pianist Lawrence W. Hill. 5/21: Claiborne Cary with pianist Buddy Barnes. 5/22: Barbara Lea with pianist Wes McAfee. 5/23: Judy Kreston and David Lahm with Curtis Bahn on bass. 5/24: Mary Beth Kayson with pianist Christopher Denny. 5/25: Closed. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 5/20: Twins Spectacular. 5/21: Jackie Cadiou. 5/22: Nancy Simpson; Ronnie Welsh. 5/26: Nancy Simpson. Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy in a Salute to Arthur Schwartz and his Lyricists, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–1 a.m., Sun. 5:30–1 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 5/30: Singer Lori Dobson and her Band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen (997-0046): Through 5/23: Joel Blum of *Stardust,* Tue.–Sat. at 11, with an extra show Thu.–Sat. at midnight. 5/26–30: Barbara Walsh of *Forbidden Broadway.* **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Jazz-pianist Milton Sealey plays Tue.–Sat. from 9–1 a.m. Singer-pianist Larry Applewhite plays Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON RUSSELL—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Pianist Garry Dial, Wed.–Fri. from 7:30, Sat. from 9. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.–Fri. from 5:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St. (489-6100). Restaurant-piano bar with pop-jazz composer-lyricist-singer Ann Hampton Callaway, every Wed.–Fri. and Sun. from 9–1 a.m. Singer-pianist Steve Ross performs Mon.,Tue. and Sat. from 9–1 a.m., Sun. 5–9. **AE,MC,V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/20: Barbara Muller; Jimmy James. 5/21: Cayte Thorpe; Mona Rogers. 5/22: Helene Kelly; Lois Sage; Sharon McNight. 5/24: Mark Spencer; Carla Stimer. 5/25: Pamela Knoy; Howard and Drew Meet the Invisible Man. 5/26: Lisa Hall; Jimmy James. **No credit cards.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., May 20

3:00/WNCN—Mozart: Sym. No. 29 in A; **Debussy:** *Children's Corner Suite.*

4:00/WNYC—"The International Rostrum of Composers." **Ambrosini:** *Trobar Clus;* **Powell:** *Intermezzo.*

WQXR-AM/FM—Nielsen: *Little Suite for Strings;* **Beethoven:** Piano Sonata No. 20 in G.

5:00/WNCN—Satie: *Sports et divertissements.*

6:00/WNCN—Leclair: Sonata for Flute and Continuo in C, Op. 2, No. 3.

7:00/WQXR-AM/FM—Mendelssohn: Cto. Piano No. 2 in c.

8:00/WNCN—Various: Dances of Shakespeare's Time.

WNYC—New Jersey Symphony Orchestra. John Lanchberry, conductor. **Vaughan Williams:** "The Wasps" Ov.; **Grieg:** Piano Cto.

8:05/WQXR-AM/FM—Handel: *Berenice:* Ov; **Bartok:** Violin Cto. No. 2.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35; **Dunstable:** Motet, "Salve Regina."

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., May 21

3:00/WNCN—Mozart: Sonata for 2 Pianos; **Gould:** *Derivations for Clarinet and Band.*

4:00/WQXR-AM/FM—J. C. Bach: Harpsichord Cto. in G; **Damase:** Sonata for Flute, Cello, and Piano.

5:00/WNCN—Vivaldi: *L'Estro Armonico:* Cto. for 4 Violins and Cello in b, Op. 3, No. 10.

6:00/WNCN—Telemann: Cto. For Trumpet in D.

7:00/WQXR-AM/FM—"Concerts Plus." American String Quartet, featuring music by Britten, Gruenberg, and Haydn.

8:00/WNYC—Chamber Music Society of Lincoln Center. Colin Carr, cellist. **Poulenc:** Oboe Sonata; **Fauré:** Piano Qt. No. 2, Op. 45.

8:05/WQXR-AM/FM—Copland: *Fanfare for the Common Man;* **Berlioz:** *Harold in Italy.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Ivan Moravec, piano, and the Orpheus Chamber Ensemble. **Elgar:** Serenade in e for String Orch., Op. 20; **Mozart:** Cto. for Piano No. 23 n a.

Fri., May 22

3:00/WNCN—Franck: Prelude, Aria, and Finale; **Honegger:** Cto. da Camera for Flute, English Horn, and Strings.

WNYC—"The Great Artists." Clara Rockmore plays theremin.

4:00/WQXR-AM/FM—Beethoven: "Leonore" Ov. No. 3; **Warlock:** *Capriol Suite.*

5:00/WNCN—Brahms: "Academic Festival" Ov., Op. 80; **A. Scarlatti:** Cto. Grosso No. 2 in D.

6:00/WNCN—Vivaldi: *Four Seasons:* "Spring," Op. 8, No. 1.

7:00/WQXR-AM/FM—Gershwin: Piano Cto. in F.

8:00/WNCN—Janácek: Sinfonietta; **Britten:** *Young Person's Guide to the Orchestra,* Op. 34.

WNYC—"The Opera Box." The first of two programs devoted to the tenor Leo Slezak.

8:05/WQXR-AM/FM—Tchaikovsky: Suite No. 4 in G, Op. 61, "Mozartiana."

9:00/WNCN—"Vladimir Horowitz: The Last Romantic." Documentary by Albert and David Maysles, filmed over a 14-day period. Included is an intimate recital in the pianist's home featuring works by Bach-Busoni, Chopin, Liszt, Moszkowski, Mozart, Rachmaninoff, Schubert. Simulcast with WNET-TV/Channel 13.

WNYC—"Live From Gracie Mansion." A special recital by baritone Sherrill Milnes, with pianist Jon Spong.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Leonard Slatkin, conductor. **Fine:** Notturno for Strings and Harp; **Bach:** Cto. in d for 2 Violins, Strings, and Continuo.

Sat., May 23

10:00 a.m./WNCN—C. Stamitz: Orchestral Qt. in C, Op. 4, No. 1.

WNYC—Beethoven: Sym. No. 3.

WQXR-AM/FM—Grieg: Piano Cto. in a.

11:00 a.m./WNCN—Dvorák: *Romantic Pieces,* Op. 75.

WNYC—Pachelbel: *Kanon;* **Gabrieli:** *Sonata pian'e forte.*

WQXR-AM/FM—Smetana: Qt. No. 1 in e, "From My Life."

12:00/WNCN—Schubert: Rondo for Violin and Orch. in A; **Handel:** *Alcina:* Ov.

WNYC—Saint-Saens: Bassoon Sonata.

12:05/WQXR-AM/FM—Haydn: Sym. No. 96 in D, "Miracle."

1:00/WNCN—Mozart: Cto. for Piano No. 24 in c.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. **Puccini:** *La Bohème* (Ricciarelli, Polosov, Corbelli, Daniels/Thomas).

3:00/WNYC—Riesman: *Formal Abandon Quartet.*

5:00/WNCN—Schumann: *Manfred,* Op. 115: Ov.

5:05/WQXR-AM/FM—Mussorgsky: *Pictures at an Exhibition.*

6:00/WNCN—Chabrier: Suite de Valse.

7:00/WNCN—Chopin: Rondo for Piano and Orch., Op. 14, "Krakowiak."

WQXR-AM/FM—Sibelius: Violin Cto. in d.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Erich Leinsdorf, conductor. **Dvorák:** Serenade in d for Winds; **Husa:** *Music for Prague;* **Mozart:** Sym. No. 41 in C, "Jupiter."

9:00/WNCN—"Saturday Night Opera." **Bellini:** *Norma* (Sills, Verrett, Tear, Plishka, John Alldis Chorus, New Phil. Orch./Levine).

Sun., May 24

10:00 a.m./WNCN—"Classic Guitar." **Mignone:** *Studies for Guitar:* Nos. 6–12; **L. Couperin:** *Passacaille.*

WNYC—Vaughan Williams: *The Lark Ascending.*

WQXR-AM/FM—Franck: Sym. in d.

11:00 a.m./WNCN—F. Schmidt: *Variations on a Theme by Josef Labor.*

WNYC—Tchaikovsky: *The Seasons;* **Dvorák:** *Theme and Variations,* Op. 26.

WQXR-AM/FM—Handel: *Water Music.*

12:00/WNCN—Bach: *Capriccio on the Departure of His Beloved Brother* in B-Flat.

1:00/WNCN—Chicago Symphony Orchestra. Edo de Waart, conductor; oboist Heinz Holliger. **Bach:** Cto. for Harpsichord No. 4 in A, trans. for Oboe d'Amore; **R. Strauss:** Cto. for Oboe in D.

WNYC—Pierne: *Pastorale.*

1:04/WQXR-AM/FM—R. Strauss: *Thus Spake Zarathustra.*

3:00/WNCN—Bach: Cto. for Violin in E.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Slatkin, conductor; pianist Shura Cherkassky. **Berlioz:** "Le Corsaire" Ov.; **Rubinstein:** Piano Cto. No. 4 in d; **Adams:** *Harmonielehre.*

4:00/WNCN—Beethoven: Sonata for Piano No. 23 in f, Op. 57, "Appassionata."

5:04/WQXR-AM/FM—Copland: *Billy the Kid.*

6:00/WNCN—Respighi: *The Birds;* **Fauré:** *Fantaisie,* Op. 79.

7:00/WNCN—Chopin: Sonata for Cello and Piano in g, Op. 65.

7:30/WNYC—Tobin: *Winds of Rome;* **Norgard:** *Solo intimo.*

8:00/WNCN—Handel: Trio Sonata in E; **Mozart:** Cto. for Piano No. 3 in E-Flat.

WNYC—"After Eight." With Nancy Shear. Guest: Lynn Harrell, cellist.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Donizetti:** *Don Pasquale* (Popp, Araiza, Weikl, Nesterenko, Munich Radio Orch./Wallberg).

9:00/WNCN—"Young Concert Artists." Marcy Rosen, cello, and Susan Walters, piano. **Couperin:** *Pièces en concert;* **Ran:** *Fantasy Variations for Solo Cello.*

Mon., May 25

3:00/WNCN—J. A. Benda: Sonata for Flute and Harpsichord No. 1 in G; **Paderewski:** Minuet in G, Op. 14, No. 1.

4:00/WQXR-AM/FM—Mozart: Clarinet Cto. in A.

5:00/WNCN—Dukas: *The Sorcerer's Appentice;* **Dowland:** *Five Dances.*

WQXR-AM/FM—Gershwin: *Porgy and Bess:* Highlights.

6:00/WNCN—Wassenaer: Cto. Armonico in f; **Schumann:** *Fantasiestücke,* Op. 111.

7:00/WQXR-AM/FM—Beethoven: Sym. No. 8 in G.

8:00/WNYC—The Los Angeles Philharmonic. Daniel Lewis, conductor. **Stravinsky:** *Jeu de cartes;* **Brahms:** Clarinet Sonata in f.

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Entr'acte No. 3.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; **Debussy:** *Estampes.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Daniel Barenboim. **Brahms:** Piano Cto. No. 1 in d; Piano Cto. No. 2 in B-Flat.

Tue., May 26

3:00/WNCN—Haydn: Sym. No. 48 in C, "Maria Theresa"; **Britten:** Suite on English Folk Tunes, "A Time There Was."

WNYC—Tippett: *Child of Our Time;* **Schumann:** *Credendum.*

4:00/WQXR-AM/FM—Rossini: Introduction, Theme, and Variations; **Strauss:** "The Blue Danube" Waltz.

5:00/WNCN—Brahms: *Variations on a Theme by Paganini,* Op. 35, Book I.

6:00/WNCN—Mendelssohn: "Hebrides" Ov., Op. 26: "Fingal's Cave."

7:00/WNCN—"WNCN Live."

WQXR-AM/FM—"Carnegie Hall Throughout the Years." A retrospective of some of the performances from the legendary Hall, sponsored by Marine Midland Bank.

8:00/WNCN—"The Harvey Electronics 1987 Opera Competition." The finals; live from Alice Tully Hall.

WNYC—Sante Fe Chamber Music Festival. A retrospective celebration, with the Mendelssohn Quartet. **Haydn:** Piano Trio in C, No. 27; **Shostakovich:** String Qt. No. 7.

8:05/WQXR-AM/FM—Haydn: Sym No. 95 in c; **Bruch:** Violin Cto No. 2 in d.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Shapey:** *New Work* (world premiere); **Mendelssohn:** Piano Cto. No. 1 in g; **Prokofiev:** *Cinderella:* Suite.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, May 20–22 and 25–26

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 *Today's Business*
4 News
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Wall Street Report*
Tue.: *Carrascolendas*
H Wed.: *The Wilder Summer*
Thu.: *1001 Arabian Nights*

6:05 a.m.
H Tue.: *The Wilder Summer*

6:15 a.m.
M Tue.: **Movie:** *Act of Violence*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
M Thu.: **Movie:** *Angel and the Badman*
Fri.: **Movie:** *Love and Death*
Mon.: **Movie:** *American Flyers*
S Fri.: **Movie:** *Animals Are Beautiful People*
Tue.: **Movie:** *Manny's Orphans*

6:35 a.m.
H Fri.: *R.W.*

6:40 a.m.
H Mon.: *Welcome Home, Jellybean*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Animal Alphabet*
Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Cimarron*
S Wed.: **Movie:** *Mystery Mansion*
Thu.: *Race for 1*
Mon.: **Movie:** *The Great Adventure*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Body Electric*
H *Fraggle Rock*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Your Place or Mine?*
Thu.: **Movie:** *Legend*
Fri.: **Movie:** *UFOria*
Mon.: **Movie:** *Short Circuit*
Tue.: **Movie:** *Tribute*
M Fri.: **Movie:** *Violets Are Blue*
Tue.: **Movie:** *Nightwing*
S Thu.: **Movie:** *Ladyhawke*
Fri.: **Movie:** *Murder in Space*
Tue.: *The Hayburners*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers*
M Thu.: *Screen Legends:* "James Stewart"
Mon.: **Movie:** *The Jewel of the Nile*
S Mon.: *Arthur and the Square Knights of the Round Table*
Tue.: **Movie:** *Family Business*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Thu.: **Movie:** *The Molly Maguires*
S Wed.: *The Secret of Charles Dickens*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Body Electric*
H Thu.: **Movie:** *Silver Bears*
M Wed.: **Movie:** *Sphinx*
Fri.: **Movie:** *The Turning Point*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Desert Bloom*
Fri.: **Movie:** *Memories Never Die*
Mon.: **Movie:** *Your Place or Mine?*
Tue.: **Movie:** *Dragonslayer*
M Tue.: **Movie:** *Never So Few*
S Wed., Mon.: **Movie:** *It Happened at the World's Fair*
Thu.: **Movie:** *Modern Times*
Fri.: **Movie:** *Plymouth Adventure*
Tue.: *Laurel & Hardy's Laughing '20s*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Thu.)
Thu.: *At the Movies*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
M Mon.: **Movie:** *Don't Go Near the Water*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 Wed.: *The Africans*
Thu.: *War*
Fri.: *The Brain*
Mon.: *Shakespeare Hour: All's Well That Ends Well*
Tue.: *Heart of the Dragon*
M Thu.: **Movie:** *Home From the Hill*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
H Thu.: *The Talk Show*
M Wed.: **Movie:** *Brigadoon*
Fri.: **Movie:** *Poltergeist II: The Other Side*
S Thu.: **Movie:** *The Man With One Red Shoe*
Tue.: **Movie:** *Fire With Fire*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Tick . . . Tick . . . Tick* (1970). Jim Brown, George Kennedy. A newly elected black sheriff has trouble in a southern town.
Thu.: **Movie:** *Which Way Is Up?* (1977). Richard Pryor, Lonette McKee. An orange picker unintentionally becomes a union leader.
Fri.: **Movie:** *Blue Collar* (1978). Richard Pryor, Harvey Keitel. The story of oppressed Detroit assembly line workers.
Mon.: **Movie:** *The Bad News Bears* (1976). Walter Matthau, Tatum O'Neal.
Tue.: **Movie:** *Atlantis, The Lost Continent* (1961). Anthony Hall, Joyce Taylor.
31 Wed.: *Spain: Ten Years After*
Thu.: *Hungary: Pushing Limits*
Fri.: *On Stage at Wolf Trap*
Mon.: *The Heart Has Its Reasons*
Tue.: *Chinese: The One Child Family*
H Wed.: **Movie:** *Baby*
Thu.: **Movie:** *One on One*
Fri.: **Movie:** *On the Edge*
Mon.: **Movie:** *The Bridge on the River Kwai*
Tue.: **Movie:** *Desert Bloom*
M Tue.: **Movie:** *Poltergeist II: The Other Side*
S Wed.: *Paul Simon's Graceland*
Fri.: **Movie:** *Sweet Liberty*
Mon.: **Movie:** *Dragonslayer*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
M Mon.: **Movie:** *Violets Are Blue*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *The Looking Glass War* (1970). Christopher Jones, Pia Degermark.
Thu.: **Movie:** *Mission Monte Carlo* (1981). Tony Curtis.
Fri.: **Movie:** *Assignment K* (1968). Stephen Boyd, Camilla Sparv, Michael Redgrave.
Mon.: **Movie:** *Batman* (1966). Adam West, Burt Ward.
Tue.: **Movie:** *The Great Imposter* (1960). Tony Curtis, Edmond O'Brien.
31 Wed.: *Mystery!: Malice Aforethought*
Thu.: *Hungary: Pushing Limits*
Fri.: *In Search of the Constitution*
Mon.: *Bradshaw On:* "The Family"
Tue.: *Masterpiece Theatre: Love Song*
M Fri.: **Movie:** *Bombs Away*
S Thu.: **Movie:** *Dragonslayer*

1:30
2 *Bold and the Beautiful*
H Wed.: **Movie:** *Wonder of It All*
Fri.: **Movie:** *Dragonslayer*
M Wed.: **Movie:** *The Omega Man*
Thu.: **Movie:** *The Sandpiper*
Tue.: **Movie:** *Angel and the Badman*
S Wed.: **Movie:** *Table for Five*
Tue.: **Movie:** *Sweet Liberty*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.: *Global Assembly Line*
Thu.: *James Jones: Reveille to Taps*
Fri.: *The Presidency and the Constitution*
Mon.: *The Unkown Soldier*
Tue.: *Hollywood's Favorite Heavies*
H Thu.: **Movie:** *The Bridge on the River Kwai*
Tue.: **Movie:** *The Buddy Holly Story*
M Mon.: **Movie:** *Critters*
S Fri.: **Movie:** *Fire With Fire*
Mon.: **Movie:** *Ladyhawke*

2:30
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *New York's Master Chefs*
Thu.: *Great Chefs of Chicago*
Fri.: *Microwaves Are for Cooking*
Mon., Tue.: *Justin Wilson's Louisiana Cookin'*
M Fri.: **Movie:** *Once Bitten*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Hawaii Five-O*
11 *Smurfs*
13 Wed.: *Cats and Dogs*
Thu.: *People, Pets and Dr. Marc*
Fri.: *Victory Garden*
Mon., Tue.: *French Chef*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Wed.: **Movie:** *Can't Stop the Music*
Mon.: **Movie:** *Sweet Liberty*
S Thu.: *Come Along With Me*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 Wed., Thu., Fri.: *Sesame Street*
Mon., Tue.: *Frugal Gourmet*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Fri.: *Out of Step*
M Wed.: **Movie:** *American Flyers*

Thu.: *Screen Legends:* "James Stewart"
Mon.: **Movie:** *The Empire Strikes Back*
Tue.: **Movie:** *Cimarron*
S Wed.: *Umbrella Jack*
Tue.: *The Hayburners*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 Mon.: *Memorial Day*
Tue.: *Sesame Street*
21 *Mister Rogers*
H Tue.: *America Undercover: Drunk and Deadly*
M Thu.: **Movie:** *You Can't Take It With You*
Fri.: **Movie:** *Tex*
S Wed.: *Just Another Stupid Kid*
Thu.: *Race for 1*
Fri.: **Movie:** *Animals Are Beautiful People*
Mon.: **Movie:** *Umbrella Jack*
Tue.: **Movie:** *Manny's Orphans*

4:15
13 Mon.: *Sesame Street*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
13 Wed., Thu., Fri.: *Mister Rogers*
21 *Square One TV*
31 Wed.: *The Future of Nato*
Thu.: *Nuclear Legacy*
Fri.: *The Living Planet*
Mon.: *Smithsonian World*
Tue.: *Tales of the Unknown South*
H Fri.: **Movie:** *Heidi*
S Wed.: **Movie:** *Mystery Mansion*
Mon.: **Movie:** *The Great Adventure*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Square One TV* (except Mon.)
21 *Sesame Street*
H Wed.: *The Wilder Summer*
Thu.: *Chicken*
Mon.: **Movie:** *My Science Project*
Tue.: **Movie:** *Heidi*
S Thu.: *I Don't Know Who I Am*

5:15
13 Mon.: *Square One TV*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 Wed.–Fri.: *3-2-1 Contact*
Tue.: *Square One TV*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*
H Thu.: **Movie:** *Gremlins*
M Wed.: **Movie:** *The Gig*
S Fri.: *The Hayburners*
Tue.: *Just Another Stupid Kid*

5:45
13 *Memorial Day*
31 *News From City Hall*

Weeknights, May 20–22 and 25–26

WED., MAY 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Short Circuit*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Family Business*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Bodywatch*
21 *Nightly Business Report*
M **Movie:** *The Real Buddy Holly Story*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Bluebirds"

8:00
2 *Mike Hammer*
4 **Special:** *Highway to Heaven*
5 **Movie:** *Porky's II: The Next Day* (1983). Poorly made sequel.
7 *Perfect Strangers*
9 News
11 **Movie:** *The Octagon* (1980). Chuck Norris.
21 *Discover: The World of Science*
31 *Connections*
H **Movie:** *Poltergeist II: The Other Side*
M **Movie:** *Seven Brides for Seven Brothers*
N **Movie:** *Streamers*
S *Paul Simon's Graceland*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline*

9:00
2 *Magnum, P.I.*
4 *Night Court*
7 **Special:** *Diana Ross . . . Red Hot Rhythm & Blues.*
9 *Great Performers:* "Robert Klein"
21 *The Creation of the Universe*
31 *The Other Side of the Border*

9:30
4 *Easy Street*
13 *Creation of the Universe*
H **Movie:** *Desert Bloom*
S **Movie:** *American Ninja*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
9 *Great Performers:* "George Burns in Concert"
31 *The Presidency and the Constitution*
M **Movie:** *Act of Violence*
N **Movie:** *Utu*

10:30
11 News
21 *Grizzly: The Shining Mountains.* The North American grizzly bear in his last two U.S. habitats: Yellowstone National Park and Alaska.

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 **Special:** *Water, Birth, the Planet Earth.* A film that explores the theory that the earth was formed from water.
21 *Monty Python's Flying Circus*
31 *Poldark*

11:05
S **Movie:** *9 Deaths of the Ninja*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Goldbergs*
H *The Hitchhiker*

11:50
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Love Song*
21 *Long Island Report*
H **Movie:** *Gulag*
N **Movie:** *Confidentially Yours*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Terminal Man* (1974). George Segal, Joan Hackett. A computer scientist turns homicidal.

12:45 a.m.
S **Movie:** *48 HRS.*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Flat Top* (1952). Sterling Hayden, Richard Carlson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*
M *Comedy Experiment*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Little Murders* (1971). Elliott Gould, Marcia Rodd. Alan Arkin directed this adaptation of Jules Feiffer's black comedy about New York life (a revival is currently playing Off Broadway).
9 **Movie:** *Machine Gun McCain* (1970). John Cassavetes, Britt Ekland, Peter Falk.
11 *Twilight Zone*

2:15 a.m.
H **Movie:** *Perfect*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*
M **Movie:** *Star Crystal*

2:40 a.m.
S **Movie:** *Family Business*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Sherlock Homes and the Pearl of Death* (1944). Basil Rathbone, Nigel Bruce.

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnett*
9 *World at War*

4:10 a.m.
M **Movie:** *The Sensuous Nurse*

4:20 a.m.
H **Movie:** *Poltergeist II: The Other Side*

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*
S **Movie:** *Table for Five*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

5:35 a.m.
M *Max Trax #30*

THU., MAY 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch*
31 Italian programming (concludes at 8)
S **Movie:** *Ladyhawke*

6:10
M **Movie:** *Two Rode Together*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Woodpeckers"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Water Raiders"
H **Movie:** *Legend*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *Student Bodies* (1981). Mickey Rose, Kristen Riter.
7 *Our World*
9 News
11 **Movie:** *Forced Vengeance* (1982). Chuck Norris.
21 *Wild America:* "Backyard Wildlife." A look at the variety of animals adapting to the increasing presence of human beings.
31 *In Search of the Constitution*
M **Movie:** *The Spirit of St. Louis*
N *Survivors: The Blues Today*
S **Movie:** *Dragonslayer*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Toying With Kids"
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Jack and Mike*
9 **Movie:** *The Valachi Papers* (1972). Charles Bronson, Gerald O'Loughlin.
13 *In Search of the Constitution*
21 *Mystery!: Malice Aforethought*
31 *Masterpiece Theatre: Love Song*
H **Movie:** *No Retreat, No Surrender*

9:30
4 *Days and Nights of Molly Dodd*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *The Presidency and the Constitution:* "Foreign Alliances and Misalliances"
21 *Masterpiece Theatre: Love Song*
31 *Mystery!: Malice Aforethought*
N **Movie:** *The White Sheik*
S **Movie:** *The Man With One Red Shoe*

10:15
M *Screen Legends:* "James Stewart"

10:30
11 News
H *America Undercover:* "Drunk and Deadly"

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Vive la France!:* "Simone de Beauvoir"
21 *Monty Python's Flying Circus*
31 *Poldark*
M **Movie:** *Breathless*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Jack Benny Show*
H *The Hitchhiker*

11:45
S *Gallagher: The Bookkeeper*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *My Chauffeur*
N **Movie:** *Bed and Board*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Never Con a Killer* (1976). Stefanie Powers, John Forsythe.

12:45 a.m.
M **Movie:** *The Ninth Configuration*

12:50 a.m.
S **Movie:** *Porky's Revenge*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *The Song of Bernadette* (1943). Jennifer Jones, Charles Bickford. Jones, in an Oscar-winning role, plays a 19th-century French girl with a spiritual vision.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
H **Movie:** *Private Benjamin*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Sound and the Fury.* (1959). Yul Brynner, Joanne Woodward. Dull adaptation of Faulkner's classic novel.
9 **Movie:** *Day of the Assassins.* Chuck Connors.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Lifestyles of the Rich and Famous*
S **Movie:** *The Killing Fields*

2:45 a.m.
M **Movie:** *Pray for Death*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Sherlock Holmes and the Scarlet Claw* (1944). Basil Rathbone, Nigel Bruce.

3:35 a.m.
H **Movie:** *Hard Choices*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 *World at War*

4:25 a.m.
M **Movie:** *Angel and the Badman*

4:26 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*
S **Movie:** *Modern Times*

5:10 a.m.
H **Movie:** *No Retreat, No Surrender*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

FRI., MAY 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Spanish"
31 Italian programming (concludes at 8)
H **Movie:** *Tribute*
M **Movie:** *My Other Husband*
S **Movie:** *Murder in Space*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 _M*A*S*H_
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Los Angeles Dodgers
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 **Special:** *Survival Anglia: Killer Whales*
4 **Special:** *Walt Disney's Golden Anniversary of Snow White and the Seven Dwarfs*
5 **Movie:** *The Great Muppet Caper* (1981). Kermit, Miss Piggy.
7 *Webster*
11 **Movie:** *An Eye for an Eye* (1981). Chuck Norris.
21 *Nature:* "Towers of Wax, Palaces of Paper"
31 *Washington Week in Review*
H **Movie:** *Blackout*
M **Movie:** *Violets Are Blue*
N **Movie:** *Fast Talking*
S *Brothers*

8:30
7 *Mr. Belvedere*
13 *Wall $treet Week*
31 **Movie:** *Space Museum*
S *Best of Bizarre*

9:00
2 **Movie:** *Poker Alice.* Elizabeth Taylor, George Hamilton.
4 *Miami Vice*
7 **Movie:** *In Self Defense* (1986). Linda Purl.
13 *Great Performances:* "Vladimir Horowitz: The Last Romantic"
21 **Movie:** *Men of the Fighting Lady* (1954). Van Johnson, Walter Pidgeon. Korean War drama.
S **Movie:** *Sweet Liberty*

9:30
M *Comedy Experiment*

10:00
5 11 News
13 **Movie:** *Two Soldiers*
31 *Smithsonian World*
H **Movie:** *The Guardian*
M **Movie:** *Poltergeist II: The Other Side*
N **Movie:** *Goodbye New York*

10:15
9 *Kiner's Corner*

10:30
9 News
11 **Baseball:** Yankees vs. California Angels

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett & Friends*
13 **Movie:** *Le Million*
21 *Wall $treet Week*
31 *Mini Playhouse: Occurrence at Owl Creek Bridge*
S **Movie:** *Death Wish 3*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
21 *Washington Week in Review*
M **Movie:** *Love Circles*

11:45
H *The Hitchhiker*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
21 *Long Island Report*
N **Movie:** *The 400 Blows*

12:15 a.m.
H *On Location:* "Uptown Comedy Express"

12:30 a.m.
2 **Movie:** *Missing* (1982). Sissy Spacek, Jack Lemmon. Fascinating Costa-Gavras drama of a father and wife searching for a man who witnessed U.S. involvement in a South American coup.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*

12:40 a.m.
S **Movie:** *Fire With Fire*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:10 a.m.
M **Movie:** *Richard Pryor Live on the Sunset Strip*

1:15 a.m.
H **Movie:** *Heated Vengeance*

1:30 a.m.
5 *Dream Girl*
11 News

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *Dial M For Murder* (1981). Angie Dickinson, Christopher Plummer.
9 *Saturday Night Live*
11 *Twilight Zone*

2:30 a.m.
2 **Movie:** *The Chadwick Family* (1974). Fred MacMurray.
4 *Crosswits*
11 *Twilight Zone*
S **Movie:** *Wise Guys*

2:35 a.m.
M **Movie:** *Night Shift*

2:50 a.m.
H **Movie:** *St. Elmo's Fire*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *Starhops* (1978)
9 *Saturday Night Live*
11 **Movie:** *Sherlock Holmes in House of Fear* (1945). Basil Rathbone.

3:30 a.m.
4 *Music City USA*

3:55 a.m.
7 **Movie:** *Prince Valiant* (1954). James Mason.

4:00 a.m.
4 *New Record Guide*
9 *World at War*

4:10 a.m.
S **Movie:** *The Warrior and the Sorceress*

4:11 a.m.
5 *Make Room for Daddy*

4:13 a.m.
2 *Strike It Rich*

4:25 a.m.
M **Movie:** *Violets Are Blue*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:40 a.m.
H **Movie:** *The Blue Lagoon*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:13 a.m.
2 *Newsmakers*

5:30 a.m.
9 11 News

5:40 a.m.
S *The Hayburners*

MON., MAY 25

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *American Flyers*
S **Movie:** *Table for Five*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 _M*A*S*H_
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Wild Cats"
21 *Nightly Business Report*
H *Animation*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Animals With Antlers"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 **Special:** *Bob Hope Birthday Special*
5 **Movie:** *The Pink Panther* (1964). David Niven, Peter Sellers. The first of Blake Edwards's slapstick capers featuring Sellers as Inspector Clouseau; marvelous entertainment.
7 *MacGyver*
9 News
11 **Movie:** *A Force of One* (1979). Chuck Norris.
21 *Assignment Adventure:* "Cloudwalker"
31 *Tales of the Unknown South.*
H **Movie:** *Short Circuit*
M **Movie:** *The Jewel of the Nile*
N **Movie:** *Alice in the Cities*
S **Movie:** *The Killing Fields*

8:30
2 *My Sister Sam*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
7 **Movie:** *When the Time Comes.* Bonnie Bedelia, Brad Davis.
9 **Special:** *A Tribute to Ricky Nelson*
13 *American Playhouse: The House of Blue Leaves*
21 *Nature of Things:* "Acid Rain"
31 *America's Musical Theatre: The Cradle Will Rock*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
4 *Unsolved Mysteries*
5 News
9 *Blueberry Hill Starring Fats Domino*
21 *A Program for Vietnam Veterans . . . and for Everyone Else Who Should Care.*
H **Movie:** *Long Gone*
M **Movie:** *Violets Are Blue*
N **Movie:** *A Sunday in the Country*

10:30
11 News
31 *Three Women Filmmakers*
S **Movie:** *Ladyhawke*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
31 *Secret Agent*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *And a Time to Heal*
M *Comedy Experiment*

11:55
H *The Hitchhiker*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *1984*

12:25 a.m.
H **Movie:** *Private Benjamin*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*
M **Movie:** *The Quiet Earth*

12:40 a.m.
2 **Movie:** *Broken Promise* (1981). Chris Sarandon.
S **Movie:** *Dragonslayer*

1:00 a.m.
5 *World Vision*
7 **Movie:** *Comanche Territory* (1950). Maureen O'Hara.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Anna Karenina* (1935). Greta Garbo, Fredric March.
9 **Movie:** *Boardwalk* (1980). Ruth Gordon, Lee Strasberg.
11 *Twilight Zone*

2:05 a.m.
M **Movie:** *The Grasshopper*

2:20 a.m.
H **Movie:** *Porky's Revenge*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

2:35 a.m.
S **Movie:** *Table for Five*

3:00 a.m.
4 *Sally Jessy Raphaël*
11 **Movie:** *The Great American Traffic Jam* (1980). Ed McMahon.

3:30 a.m.
4 *New Record Guide*

3:45 a.m.
M **Movie:** *Critters*

3:55 a.m.
H **Movie:** *My Science Project*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 *World at War*

4:02 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

4:45 a.m.
S *Arthur and the Square Knights of the Round Table*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News

5:15 a.m.
M *Comedy Experiment*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

5:35 a.m.
H *Animation*

TUE., MAY 26

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation*
31 Italian programming (concludes at 8)
M **Movie:** *The Omega Man*
S *Come Along With Me*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Baby*

7:00
2 4 News
5 _M*A*S*H_
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Pelicans"

8:00
2 *West 57th*
4 *Matlock*
5 **Movie:** *Eye of the Needle* (1981). Kate Nelligan, Donald Sutherland. Superb

W. W. II espionage thriller; Nelligan is moving as English wife victimized by Sutherland's dazzlingly precise German spy.
⑦ *Who's the Boss?*
⑨ News
⑪ **Movie:** *The Beastmaster* (1982). Marc Singer, Tanya Roberts. Sword and sorcery; beefy Singer telepathically communicates with animals.
㉑ *Nova:* "Can AIDS Be Stopped?"
㉛ *Fairly Secret Army*
Ⓗ **Movie:** *Vision Quest*
Ⓜ **Movie:** *Nightwing*
Ⓝ *Rock Around the Kremlin*
Ⓢ **Movie:** *Fir*

8:30
⑦ *Gro*
⑨ *M*
of

9:00
② **Special:** 1987 Miss Universe Pageant
⑦ **Movie:** *Cracked Up*
⑨ **Movie:** *Cry for Love* (1980). Susan Blakely, Powers Boothe.
⑬ *Nova:* "Can AIDS Be Stopped?"
㉑ *Odyssey*
㉛ *Bergerac*
Ⓝ *British Rock: T' Wave*

10:00
④ *Youm Down*
⑤ ⑪ with
⑬ 's and
ish comedy.
chhiker
e: Once Bitten
vie: Happiest Days
Life
rothers

:30
⑪ News
㉛ *Open All Hours*

Ⓗ *On Location Uptown Comedy Expres*
Ⓢ *Best of Biz e*

11:00
News
vers
② *Burnett*
⑤ *Couple*
ercom: "Citizens." Poles of Solidarity.
Monty Python's Flying Circus
㉛ *Secret Agent*
Ⓢ **Movie:** *Sweet Liberty*

11:30
② *T.J. Hooker*
④ *Tonight Show*
⑦ *Nightline*
⑨ *Cannon*
⑪ *The Honeymooners*
㉑ *TV Classics: My Hero*
Ⓗ **Movie:** *Desert Bloom*
Ⓜ **Movie:** *Poltergeist II: The Other Side*

12 MIDNIGHT
⑤ *Taxi*
⑦ *Nightlife*
⑪ *Star Trek*
⑬ *Mystery!: Malice Aforethought*
㉑ *Long Island Report*

Ⓝ **Movie:** *Spetters*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑦ *New Dating Game*
⑨ *Entertainment Tonight*

12:40 a.m.
② **Movie:** *Money on the Side* (1982). Jamie Lee Curtis.

12:55 a.m.
Ⓢ **Movie:** *9 Deaths of the Ninja*

1:00 a.m.
⑤ *Archie Bunker's Place*
⑦ **Movie:** *The Wild Party* (1975). James Coco, Raquel Welsh.
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
Ⓜ **Movie:** *Star Crystal*

1:20 a.m.
Ⓗ **Movie:** *Gulag*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*

2:00 a.m.
② News

④ *Ask Dr. Ruth*
⑤ **Movie:** *Blonde Bombshell.* (1933). Jean Harlow, Lee Tracy. A sleazy publicist makes a star's life miserable.
⑨ **Movie:** *An Act of Murder* (1948). Fredric March, Florence Eldridge.
⑪ *Twilight Zone*

2:30 a.m.
④ *Crosswits*
⑪ *Twilight Zone*

2:35 a.m.
Ⓜ **Movie:** *Eyes of a Stranger*
Ⓢ **Movie:** *It's Not the Size That Counts*

3:00 a.m.
④ *Sally Jessy Raphaël*
⑦ *The Avengers*
⑪ *Keys to Success*

3:30 a.m.
④ *New Record Guide*
⑪ **Movie:** *A Gathering of Eagles* (1963). Rock Hudson, Rod Taylor. Competent military drama; Hudson at his best.

3:35 a.m.
Ⓗ **Movie:** *Nutcracker*

4:00 a.m.
④ *Ben Casey*
⑦ *Guns of Will Sonnet*
⑨ *World at War*

4:05 a.m.
⑤ *Make Room for Daddy*
Ⓜ **Movie:** *Making Love*

4:10 a.m.
Ⓢ *The Paper Chase*

4:30 a.m.
⑦ *Tales of the Unexpected*

5:00 a.m.
④ *Here's Lucy*
⑦ *Card Sharks*
⑨ News

5:05 a.m.
Ⓢ **Movie:** *Family Business*

5:20 a.m.
Ⓗ *The Talk Show*

5:30 a.m.
④ *Here's Lucy*
⑦ *Morning Stretch*
⑪ News

, May 23–24

23

6:00 a.m.
④ *New Wilderness*
⑤ *I Love Lucy*
⑦ *New Dating Game*
⑨ *David Toma*
⑪ *Christian Science*
Ⓜ **Movie:** *Seven Brides for Seven Brothers*

6:30 a.m.
② *Patchwork Family*
④ *Here's Lucy*
⑤ *World Tomorrow*
⑦ *Hee Haw!*
⑨ *Face-off*
⑪ *Josie and the Pussycats*
Ⓗ *The Strange Death of the Desert Fox*
Ⓢ **Movie:** *Legend*

7:00 a.m.
④ *Cliffwood Avenue*
⑤ *Popeye*
⑦ *Wild Kingdom*
⑨ *New Jersey People*
⑪ *Photon*
Ⓗ **Movie:** *Nobody's Perfekt*

7:30 a.m.
② *Young Universe*
④ *Hickory Hideout*
⑤ *Wonderama*
⑦ *Kids Are People Too*
⑨ *In Depth*
⑪ *Photon*

8:00 a.m.
② *Berenstain Bears*
④ *Kissyfur*
⑤ *Danger Mouse*
⑦ *The Wuzzles*
⑨ *Straight Talk*
⑪ *Bionic Six*
⑬ *Adam Smith's Money World*
㉑ *Sesame Street*
Ⓜ *Crazy About the Movies:* "Steve McQueen"
Ⓢ **Movie:** *Young Man With a Horn*

8:30 a.m.
② *Wildfire*
④ *Gummi Bears*
⑤ *Lady, Lovely Locks*
⑦ *Care Bears Family*
⑪ **Movie:** *Charlie Chan and the Red Dragon* (1946)

⑬ *Wall $treet Week*
Ⓗ **Movie:** *Fletch*

9:00 a.m.
② *Muppet Babies*
④ *Smurfs*
⑤ *Popples*
⑦ *Flintstone Kids*
⑨ *Whiz Kids*
⑬ *Washington Week in Review*
㉑ **Movie:** *This Is the Army* (1943). George Murphy, Kate Smith, Ronald Reagan.
Ⓜ **Movie:** *Pumping Iron II: The Women*

9:30 a.m.
⑤ *Get Along Gang*
⑬ *One-on-One*

10:00 a.m.
② *Pee-wee's Playhouse*
⑤ *Wrestling Challenge*
⑦ *Real Ghostbusters*
⑨ *Insiders*
⑪ *Soul Train*
⑬ *The Presidency and the Constitution*
㉛ *Body Electric*
Ⓢ **Movie:** *Don't Make Waves*

10:30 a.m.
② *Teen Wolf*
④ *Alvin*
⑦ *Pound Puppies*
㉛ *Know Zone*
Ⓗ *Hang Tight, Willy-Bill*

11:00 a.m.
② *Galaxy High*
④ *Foofur*
⑤ *Star Search*
⑦ *Bugs Bunny and Tweety*
⑨ *Wrestling Spotlight*
⑪ To be announced
⑬ *Tony Brown's Journal:* "Blacks Sing the Blues"
㉑ *Victory Garden*
㉛ *Square One TV*
Ⓗ **Movie:** *The Buddy Holly Story*
Ⓜ **Movie:** *Treasure Island*

11:30 a.m.
② *Story Break*
④ *Punky Brewster*
⑦ *All New Ewoks*
⑬ *Open Mind:* "Religion, Money, and Politics"

㉑ *From a Country Garden*
㉛ *Owl TV*

12 NOON
② *Rock 'n' Wrestling*
④ *Lazer Tag Academy*
⑤ *World of Disney*
⑦ *Weekend Specials*
⑨ *Black Sheep Squadron*
⑪ *Women's Wrestling*
⑬ G.E.D. *Preparation*
㉑ *Gourmet Cooking*
㉛ *Video Music Box*
Ⓢ **Movie:** *Cocoon*

12:30
④ *Kid Video*
⑦ *Health Show*
⑬ G.E.D. *Preparation*
㉑ *This Old House*

1:00
② *Cover Story*
④ *Fight Back*
⑤ **Movie:** *Legendary Weapons of Kung Fu*
⑦ *Extrasensory World of Char*
⑨ **Movie:** *House of Dark Shadows* (1970). Jonathan Frid, Joan Bennett.
⑪ **Movie:** *Exo Man* (1977). David Ackroyd.
⑬ To be announced
㉑ *Frugal Gourmet*
㉛ *All About TV*
Ⓗ *America Undercover:* "Drunk and Deadly"
Ⓜ **Movie:** *Silverado*

1:30
④ *Heroes: Made in the USA*
⑦ *Hot Tracks*
⑬ *Silk Screen*
㉑ *French Chef*
㉛ *Cityscope*

2:00
② **Golf:** Georgia-Pacific Atlanta Golf Classic
④ **Baseball:** L.A. Dodgers vs. Mets, or Atlanta Braves vs. Chicago White Sox
⑬ *American Playhouse: Gal Young 'Un*
㉑ *Joy of Painting*
㉛ *World TV Presents* (Chinese programming)
Ⓗ **Movie:** *Agnes of God*

Ⓢ *Shelley Duvall's Tall Tales & Legends: John Henry*

2:30
⑦ *Ebony/Jet Showcase*
㉑ *Magic of Oil Painting*

3:00
⑤ **Movie:** *Return of the King*
⑦ *Women of the World:* "Women in Sports"
⑨ **Movie:** *Graduation Day* (1981). Christopher George.
⑪ *Twilight Zone*
㉑ *Rod and Reel*
Ⓢ **Movie:** *Rustlers' Rhapsody*

3:30
② **Basketball:** NBA Playoff game
⑪ *Music Machine*
㉑ *Motorweek*
Ⓜ **Movie:** *Haywire*

4:00
⑦ *Greatest Sports Legends*
⑪ *Puttin' On the Hits*
⑬ *Nova:* "Nomads of the Rain Forest"
㉑ *Woodright's Shop*
㉛ *American Interests*
Ⓗ **Movie:** *The Elephant Man*

4:30
⑦ *Wild World of Sports*
⑪ *Dance Fever*
㉑ *This Old House*
㉛ *European Journal*
Ⓢ *Come Along With Me*

5:00
④ **Golf:** Mazda LPGA Championship
⑤ *Mission: Impossible*
⑨ Wrestling
⑪ *One Big Family*
⑬ *Innovation:* "Homosexuality: Nature vs. Nurture"
㉑ *Know Zone:* "Can We Talk to Animals?"
㉛ *Country Express*

5:30
⑪ *What a Country*
⑬ *Newton's Apple*
㉑ *Brainstormers*

㉛ *Right to Know*
Ⓢ **Movie:** *Legend*

6:00
② *The People*
⑤ *What's Happening Now?*
⑦ News
⑨ *Bosom Buddies*
⑪ *Fame*
⑬ *Nature*
㉑ *Austin City Limits*
㉛ *Images/Imagenes*
Ⓗ **Movie:** *Fletch*
Ⓜ **Movie:** *Nightwing*

6:30
② ⑦ News
⑤ *Small Wonder*
⑨ *New Gidget*
㉛ *Black and White*

7:00
② News
④ *Strictly Business*
⑤ *M*A*S*H*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Know Zone:* "Strange Sleep." The history and future of anesthesia.
㉑ *Wonderworks*
㉛ *Looking East*
Ⓢ **Movie:** *Cocoon*

7:30
② *Wheel of Fortune*
④ *Throb*
⑤ *9 to 5*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Charles in Charge*
⑬ *Wild America:* "Wild Cats"
㉛ *Faces of Japan*

8:00
② *Mike Hammer*
④ *Facts of Life*
⑤ **Movie:** *The Letter* (1940). Bette Davis, Herbert Marshall. Unforgettable Davis performance as a murderess who must find an incriminating letter.
⑦ *Starman*
⑨ News
⑪ **Movie:** *The Fury* (1978). Kirk Douglas, John Cassavetes, Amy Irving. Wildly inventive supernatural thriller from director Brian De Palma.
⑬ *Wonderworks*
㉑ *All Creatures Great and Small*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *Long Gone*
Ⓜ **Movie:** *The Hand*

8:05
Ⓝ **Movie:** *Spring Symphony*

8:30
④ *227*
⑨ *House Calls*

9:00
② **Movie:** *Memorial Day*
④ *Golden Girls*
⑦ *Ohara*
⑨ **Movie:** *Funny Lady* (1975). Barbra Streisand, James Caan, Omar Sharif. Sequel to *Funny Girl;* the Fanny Brice story continues.
⑬ *Mystery!: Malice Aforethought*
㉑ *Good Neighbors*
㉛ *Prisoner*
Ⓢ **Movie:** *Year of the Dragon*

9:30
④ *Me and Mrs. C*
㉑ *Mother and Son*

10:00
④ *Hunter*
⑤ News
⑦ *Spenser: For Hire*
⑬ *Film on Film:* "Hollywood Goes to War"
㉑ *Agony:* "Television Can Damage Your Health"
㉛ *Blake's Seven*
Ⓗ *The Hitchhiker*
Ⓜ **Movie:** *Jo Jo Dancer, Your Life Is Calling*
Ⓝ **Movie:** *Mr. Love*

10:30
⑤ *Sports Extra*
⑪ News
㉑ *Butterflies*
Ⓗ **Movie:** *Stitches*

11:00
2 4 7 News
5 **Movie:** *For a Few Dollars More* (1967). Clint Eastwood. Exhilarating Sergio Leone Western.
11 **Movie:** *The Haunting of Julia* (1981). Mia Farrow, Keir Dullea.
13 **Movie:** *Period of Adjustment* (1962). Jim Hutton, Jane Fonda.
21 *Monty Python's Flying Circus*
31 *Eye on Dance*

11:30
4 *Saturday Night's Main Event*
7 News
21 **Movie:** *The Gold Rush* (1925). Exquisite Charlie Chaplin comedy.
31 *State of the Arts*
S **Movie:** *Street Walkin'*

11:40
M **Movie:** *Eyes of a Stranger*

11:45
2 **Movie:** *Night Games* (1974). Barry Newman.
7 **Movie:** *Von Ryan's Express* (1965). Frank Sinatra, Trevor Howard. W. W. II drama.

12 MIDNIGHT
9 *Fright Night*
N **Movie:** *Diary of a Lost Girl*

12:05 a.m.
H **Movie:** *Breaking All the Rules*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*
S **Movie:** *Rustlers' Rhapsody*

1:10 a.m.
M **Movie:** *R.S.V.P.*

1:27 a.m.
2 News

1:30 a.m.
4 *Off the Wall*
5 **Special:** *POW: American in Enemy Hands*
9 *MTV Top 20 Video*
11 *Twilight Zone*

1:40 a.m.
H **Movie:** *Cut and Run*

1:50 a.m.
7 **Movie:** *Amelia Earhart* (1976). Karen Black, Bruce Dern.

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:12 a.m.
2 *Strike It Rich*

2:30 a.m.
4 **Movie:** *Nothing Sacred* (1937). Carole Lombard, Fredric March.
9 *Saturday Night Live*
11 **Movie:** *Battle of the Commandos* (1971). Jack Palance.

:35 a.m.
Movie: *Best Revenge*

40 a.m.
Movie: *Goodbye* *mmanuelle*

2 a.m.
Strike It Rich

a.m.
Movie: *Game of Death*

3:12 a.m.
2 *Strike It Rich*

3:30 a.m.
9 News

3:42 a.m.
2 **Movie:** *How to Break Up a Happy Divorce* (1976). Barbara Eden, Hal Linden.

4:00 a.m.
4 *Here's Lucy*
9 *Frank Garris*

4:05 a.m.
S **Movie:** *Young Man With a Horn*

4:20 a.m.
M **Movie:** *The Hand*

4:30 a.m.
9 *World at War*
11 *F Troop*

4:55 a.m.
H **Movie:** *Secret Admirer*

5:00 a.m.
4 *Ben Casey*
7 *Branded*
9 *World at War*
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., MAY 24

6:00 a.m.
2 *Community*
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *The Secret of Charles Dickens*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Young Universe*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Sphinx*

6:35 a.m.
H **Movie:** *Daffy Duck's Movie: Fantastic Island*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
S *The Trumpeter*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
S **Movie:** *A Private History of a Campaign That Failed*

8:00 a.m.
2 To be announced
5 *I Love Lucy*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Owl/TV*
31 Italian programming
H *Fraggle Rock*

8:30 a.m.
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers' Neighborhood*
21 *Know Zone*
H *Seabert*

M **Movie:** *Two Rode Together*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks*
H **Movie:** *Gremlins*
S *The Great Love Experiment*

9:30 a.m.
4 *Positively Black:* "Black Inventors"
7 *This Week With David Brinkley*
9 *World Tomorrow*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
9 *Hour of Power*
11 *Bionic Six*
13 *Supergran*
21 *Good Neighbors*
S *Paul Simon's Graceland*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Business World*
11 *Three Stooges Hour*
13 *Know Zone*
21 *Mother and Son*
M **Movie:** *Christmas Mountain*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Escape From the Planet of the Apes* (1971). Roddy McDowall, Kim Hunter.
7 **Racing:** Indianapolis "500"
9 *New Gidget*
13 *Wonderworks*
21 *Agony*
H **Movie:** *Megaforce*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
9 *Sunday Morning Funnies:* Laurel and Hardy in *Flying Deuces.*
11 **Movie:** *Mexican Hayride* (1948). Bud Abbott, Lou Costello.
21 *Butterflies*
S *The Paper Chase*

12 NOON
2 *The People*
4 *First Estate*
13 *This Old House*
21 *Shoah:* Conclusion of 9½-hour documentary.
M **Movie:** *The Iron Mistress*

12:30
2 *Cover Story*
4 *Headlines on Trial*
13 *Inside Albany*

1:00
2 **Basketball:** NBA Playoff game
4 **Golf:** Mazda LPGA Championship
5 **Movie:** *Western Union* (1941). Robert Young, Dean Jagger. Fritz Lang Western, based on Zane Grey novel.
9 *This Week in Baseball*
11 **Movie:** *Challenge to Be Free* (1975). Mike Mazurki, Jimmy Kane.
13 *Firing Line*
H **Movie:** *Poltergeist II: The Other Side*

1:30
9 **Baseba**
Los Angeles D[illegible]s vs.
S **Movie:** *By the the Silvery Moon*

2:00
13 *Symposium:* "Medical Care: What You Don't Know Can Harm You
31 *World TV Presents* (Chinese programming)
M **Movie:** *Iron Eagle*

2:30
H **Movie:** *No Retreat, No Surrender*

3:00
4 Wrestling
5 **Movie:** *American Success Company* (1979). Jeff Bridges, Bianca Jagger.
11 **Movie:** *Red Dawn* (1984). Patrick Swayze, C. Thomas Howell.
13 *Great Performances:* "Vladimir Horowitz: The Last Romantic"
21 *Brainstormers*
31 *Washington Week in Review*

3:30
2 **Golf:** Westchester Classic
7 **Movie:** *The Bounty* (1984). Anthony Hopkins, Mel Gibson. The famous mutiny retold more sympathetically toward Captain Bligh.
21 *Tony Brown's Journal*
31 *Ask Congress*
S **Movie:** *Amadeus*

4:00
4 *Sportsworld*
21 *Inside Albany*
31 *Tony Brown's Journal*
H **Movie:** *Eddie and the Cruisers*
M **Movie:** *The Gig*

4:15
9 *Kiner's Korner*

4:30
9 *Greats of the Game*
13 *Ossie & Ruby*
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
5 **Movie:** *Revenge of the Nerds* (1984). Robert Carradine, Anthony Edwards.
9 *Buck Rogers*
11 *Fame*
13 *In Search of the Constitution*
21 *Wall $treet Week*
31 *Hello Jerusalem*

5:30
21 *One-on-One*
M **Movie:** *A View to a Kill*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Missing in Action* (1984). Chuck Norris.
13 *Currents*
21 *Nova*
31 *U.S. Nippon Newscope*
H *Fraggle Rock*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

H **Movie:** *Daffy Duck's Movie: Fantastic Island*
S *Paul Simon's Graceland*

6:45
31 *Newscope Special*

7 [illegible]*utes*
9 [illegible]
Week
13 *Advent*[illegible]
Solo" [illegible]*ovie*
21 *Doctor W*[illegible]
31 *Japanese Th*[illegible]

8:00
2 *Murder, She Wro*[illegible]
4 *Our House*
9 *David Toma Show*
11 *Lifestyles of the Rich a*[illegible] *Famous*
13 *Nature:* "Masked Monkeys"
31 **Special:** *The Unkown Soldier*
H **Movie:** *Gremlins*
M **Movie:** *Black Moon Rising*
S **Movie:** *48 HRS.*

8:05
N **Movie:** *Turtle Diary*

8:30
5 *Tracey Ullman Show*
9 *Face-off*

9:00
2 **Movie:** *Baby Girl Scott.* John Lithgow, Mary Beth Hurt.
4 **Movie:** *Perry Mason: The Case of the Sinister Spirit.*
5 *Mr. President.* George C. Scott.
7 **Movie:** *Down the Long Hills* (1986). Stephanie Zimbalist, James Read.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Crossing the River*
31 *Bradshaw On:* "The Family"

9:30
5 *Duet*
9 *In Depth*
11 *The Jeffersons*

10:00
5 11 News
9 *Straight Talk*
21 *Mystery!: Malice Aforethought*
31 *Window on World TV*
H **Movie:** *Poltergeist II: The Other Side*
M **Movie:** *Pray for Death*
N **Movie:** *Sugarbaby*
S **Movie:** *Beverly Hills Cop*

10:30
5 Sports
11 *At the Movies*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television:* "Storm and Stress, Tha Lown Ranjar and Tontow"
21 *Nanny*

11:15
2 News

11:30
9 *It Is Written*
11 *The Honeymooners*

11:35
H *The Hitchhiker*

11:40
M **Movie:** *Iron Eagle*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *Empire of the Ants* (1977). Joan Collins.
Jimmy Swaggart
tar Trek
ie: *Streamers*
Vision Quest

4 [illegible]*Force*
5 *Va*[illegible]
9 *Joe* [illegible]
11 *Tales* [illegible]

1:30 a.m.
2 *Mr. Lucky*
11 News

1:40 a.m.
M **Movie:** *The Warr*[illegible] *and the Sorceress*

1:45 a.m.
H **Movie:** *The Trial of the Chicago 8*

1:50 a.m.
7 **Movie:** *Santa Fe Trail* (1940). Errol Flynn, Olivia de Havilland.

1:55 a.m.
S *The Paper Chase*

2:00 a.m.
2 News
4 *Visiones*
5 *Christian Children's Fund*
9 **Movie:** *The Making of a Lady*
11 *Wall Street Report*

2:30 a.m.
4 *First Estate*
11 **Movie:** *Rhino* (1964). Harry Guardino.

3:00 a.m.
M **Movie:** *Lepke*

3:40 a.m.
S **Movie:** *48 HRS.*

3:45 a.m.
H *A '60s Reunion With Billy Graham*

4:00 a.m.
7 *Guns of Will Sonnett*
9 *Return of the Saint*

4:30 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

4:40 a.m.
M **Movie:** *Black Moon Rising*

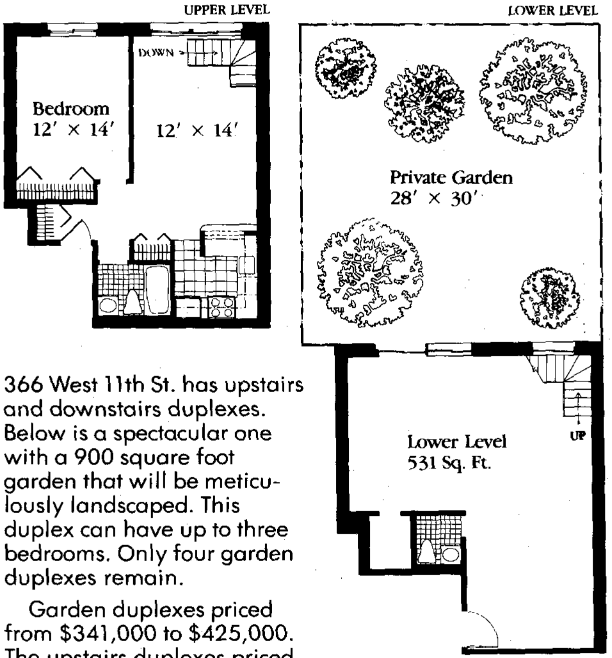
4:45 a.m.
H **Movie:** *Band of the Hand*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News
S **Movie:** *A Private History of a Campaign That Failed*

NEW YORK TOWN AND COUNTRY PROPERTIES

upstairs downstairs



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Build Your Dream Home—7 acres, 800' river frontage in CT. Incredible views and privacy. Only 1 1/2 hrs NYC. $550K. Owner. 212-308-0893.

VACATION HOMES FOR SALE

Lakefront Co-ops—Seasonal cottages, pool tennis, full lake rights & beach. Prime Catskill location. Only $19,900. Low maint. Write: Loch Sheldrake Beach & Tennis, Inc. Box 165, Loch Sheldrake, N.Y. 12759, or call 914-647-6867.

NEW YORK'S DOUBLE ISSUE
Summer Pleasures, goes on sale June 22nd for two hot weeks. Ad close is June 16th. Our 1.4 million readers, are property-hungry prospects: young, affluent (average household income $44,883)

TOWN & COUNTRY PROPERTIES
NEW YORK MAGAZINE 212-880-0736

TRAVEL

New York *Travel* is a weekly feature. **Special rates effective with the January 5, 1987 issues:** one-time ad, **$25.00** per line; four-time ad, **$24.50** per line; seven time ad, **$24.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-5406. ***Contact Diane Woodstock for billing procedures and advertising*** **information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

EUROPE BY CAR
15/22 DAYS U-DRIVE
Set itinerary. Deluxe hotels/meals. From $1750 plus. 201-226-9107 1-800-443-7519.

KNICKERBOCKER HOLIDAYS
Personal, Savvy NYC Tours Created
Exclusively For Working New Yorkers' *Out-of-Town* Guests. 212-724-5935.

Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

CRUISES

"Roam The World By Freighter"—Facts, destinations, recommendations on unusual 1st class cruising, foreign & domestic. $3. Travltips Assn., Box 188U1A, Flushing, NY 11358. 718-939-2400.

AIRLINES

JETTING TO LONDON
Daily departures avail on regularly scheduled airlines. Min fare only $200 round trip. For reservation & information **Call 718-262-8058, Tue-Sat. 2pm-9pm.**

SEASONAL RENTALS

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
Cabanas, lockers, pools, ocean, tennis, volleyball, paddleball, day camp, in nearby Atlantic Beach. Why wait in Hampton's traffic? **Call Lynn 516-371-4000.**

Montauk at Ocean—Contemp 5 BR, 4 bth, Spa. Biwkly. 516-269-6177/668-5355.

Share Hampton Bays—2 cultured educated women need 2 for beaut, sunny, lg hse, pvt beach. Ofc 212-730-0898.

N. Catskills—Near Berkshires, Saratoga fests, golf. Beaut views fr 1830 farmhouse, 3BR, priv, porch, barns, 80 acre, 2 1/2 hr NYC. June-Aug $5,000. 914-294-7329.

Fire Island—Ocean beach. Jerry's Rms & Apts. 516-583-8870. Res now Mem Hol.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

NANTUCKET ISLAND
Prime vacation homes for rent in all areas of the island. Best selection now. Families only. Homes from $1000 per week with a 2-week minimum. Open 7 days a week. **The Maury People. 617-228-6853.**

MONTAUK..Shepherds Neck Inn
Leisurely. Friendly. Tennis. Lg pool. Cocktail lounge. All Rms color TV, bath. **SPRING SPEC** from $49 daily for Two includes full Bkfst (except Mem Wknd).
Also Vacation Pkgs. Credit Cards.
Second House Rd. Montauk, NY 11954.
In NY 1-800-345-3511 or 516-668-2105

For NEW YORK Travel Advertising—Call Diane Woodstock at 212-880-5406

Kent, CT—Nr lake Waramug, beaut country hse, vus, 2BR, 1 1/2 bth, 2hrs NYC. 6/1-9/8 nego. $9500. 203-927-3325.

No Condo Compares To The Bluffs!
Overlooking LI Sound, priv beach, olympic pool, tennis, golf, gourmet dine, 1 1/2 hrs NYC. Lux 2 BR, 2 bth, jacuzzi, fplc & deck. Sale, or rent mo/seas. 212-227-5252

Hampton's Caffrey House—Seaside victorian inn. Priv beach & dock for guests. Antiques, dinningroom, bar. Room $430/wk. $1800 seas. E. Quogue. 516-728-1327

Conn. Direct Waterfront—Milford, elegant gracious home, 2-3 BR, priv assoc. Seas $12,500. 1 1/2 hr NYC. 203-877-2363

NEW YORK'S DOUBLE ISSUE
Summer Pleasures, goes on sale June 22nd for two hot weeks. Ad close is June 16th. ***212-880-0736***

BED & BREAKFAST
New York

BEAT SOARING HOTEL RATES
While you enjoy the comfort of staying in a private Manhattan apt. Min 2 nights.
Manhattan SleepEasy 212-580-5502

INNS & LODGES
New York

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/ hot tub, pool, tennis. **516-283-2160.**

THE INN AT QUOGUE
200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern 15 rooms most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles *and beach privileges. AMEX honored.*
Call for reservation. 516-653-6560.
Special Memorial Day Package

RESORTS
New York

JERONIMO'S
For a private, quiet holiday, come to our cozy mountaintop inn, 75 mi from NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 Rms, superb creative cuisine, heated indoor/outdoor pools, jacuzzi, saunas, tennis. $65-$75 day per person, includes 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

VILLAS/CONDOS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

VILLAS/CONDOS
Europe

Italy—Villas & apts avail in prestigious city & resort areas. Careful screening by American residing in Rome. NYM C926, Box 4600. NYC 10163. 201-226-6570.

Nice, The Riviera—Quiet studio, sep kit, bth, terr w/beaut view, walk to beach. $325/wk. $1000/mo. Owner 212-929-5678.

INSERTION ORDER FOR
TOWN AND COUNTRY PROPERTIES, TRAVEL & HEALTH AND FITNESS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Town And Country Property ads $23.95 per line (Flat Rate); Travel ads $25 per line for 1 time order; $24.50 per line for 4 consecutive weeks; $24.25 per line for 7 consecutive weeks. Health And Fitness ads $40 per line for 1 time order; $32.45 per line for 4 consecutive weeks; $27.85 per line for 7 consecutive weeks.

Name ____________________

Street Address ____________________

City ____________ State ____________ Zip ____________

Home Phone (for our records only) ____________________

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number ____________

Exp. Date ____________ Signature ____________________

Please place my ad under the following heading ____________________

Please place the following ____________ line ad ____________ time(s), starting in the ____________ issue. (On sale ____________

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH/BEAUTY SVCS.

Waxing Bargain—Bikini: $6.50 & up, half-leg: $10, upper-leg bikini: $15, full-leg bikini: $25. Rayan European Salon 145 E 49 St. (Lex/3rd). 212-371-5775.

Electrolysis-IB Probe, Wax Facials.
Sterilized equipment. Individual probes available. LENORE VALERY (Board Certified). "The Best"-23 Leading Beauty Editors agree. W. 57 St. 212-757-6585.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

Beauty, Health, Skin Care & Wax—With Rumanian bee pollen. 212-759-9797.

AMWAY PRODUCTS
For Quality Nutrilite Vitamins and
Artistry Skin Care Line. **212-749-8248.**

Alda's Electrolysis—Permanent results with IB probe. Also eyebrow shaping. Special: May-Aug up to 20% off. 157 W 57 St. 212-262-3465.

Eliminate Cellulite—Firm and smooth flabby buttocks, hips arms and knees. European body treatments. Madison Ave Hotel. 212-744-4300/517-8239.

Non-Surgical FACELIFT
Safe and Affordable
For Free Information Call
Adam Lewenberg, M.D. (212) 714-0140

Gloria Greco
EXPRESSION OF BEAUTY
10 East 22nd Street
New York City
3 Hour Makeover Seminar
Fee: $125 212-674-8893

Electrolysis—Professionals, 30 yrs experience. Remove hair permanently. Clinical/ Medical Electrologists. Free booklet/ consultation. GLORIA DANTI - AARON BERNSTEIN, 168 W. 86, 212-787-3656. Garden City, LI 516-483-HAIR

Helen Pappas Salons—Facial, hand, foot, scalp & bodycare. Men/women. 560 5th/ 46th St. Also in Queens. 212-302-7196.

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

NEW YORK'S DOUBLE ISSUE
Summer Pleasures, goes on sale June 22nd for two hot weeks. Ad close is June 16th.
New York Health and Fitness
Contact Mike Fazio or Linda Bama
NEW YORK MAGAZINE 212-880-0736

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method. for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Electrolysis & Skin Care—2 W 86 St or 1198 3rd Ave (69/70 St). 212-874-4406.

HOLISTIC HEALTH

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Energy, Health And Longevity—With Rumanian bee pollen. 212-759-9760.

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Massage Therapy By Registered Nurse—in Bayside. 718-279-0303.

FACELIFT BY ACUPUNCTURE
Herbs, homeopathy. Metabolic
balancing, weight loss. MD-supervised,
insurance. **212-869-3322**

PHYSICAL FITNESS

Tighten and Tone—The best-kept secret in town. Individual attention stressed, results in 1 month. Classes daily. 1198 3rd (69/70 st) 212-570-1969. **First class free.**

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

One To One—Home fitness and massage for women. Licensed. Jody 718-857-7740.

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

Personal Fitness Associates trains you at home/office or weekend getaway 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or FREE consultation. **212-245-6708.**

Individual Work-Out Sessions—Flexible schedules, Rapid results. 718-643-6815.

Jodi's Gym

244 E. 84th St. 212-772-7633
Gymnastic Classes—Starting at 18 months
Reserve Now for Summer Classes
Gym Wear Birthday Parties

Venus - Fitness For Women—Unique concept in exercise. Small classes, one-on-one in gym or home. 212-713-5194.

Tennis Everyone!
TENNIS LESSONS
IN CENTRAL PARK
–NO PERMIT NEEDED–
Eve Ellis' CENTRAL PARK SPORTS
289-3133

Body By Serge—Shaping, body building, toning. Men and women. Professional trainer, private gym. 212-675-1179.

WEIGHT CONTROL

LOSE WEIGHT & KEEP IT OFF
at Florida's **oceanfront** Health
Resort. Regency Health Resort, 2000 So.
Ocean Dr, Dept N, Hallandale, FL 33009
Free Brochure. **305-454-2220**

If Total Fast Didn't Work For You... Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Support group available. No waiting list. **Renaissance Medical Group.**
212-686-3131

Lose 10-20 Lbs.—Mayfair By The Sea,
a beach spa 2 miles to Atlantic City.
Call **800-722-7257, 609-822-0611.**

LOSE UP TO 10 LBS. OR MORE—in one week. Free massage daily, 3 gourme diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

• LOSE 1 LB. A DAY! •
Diet specialist, MD. Men, Women, Teens
Insurance forms OK. No contracts.
Manhattan Diet Clinic, 212-245-5940
Westchester Diet Clinic, 914-969-8200
Riverdale Diet Clinic, 212-796-6100

Cellulite Breakthrough! Guaranteed—Institute:14647 Nelson,SanJose,CA 95124

Weight Control To Go!—Your/our office Change habits, not foods. One-On-One. The Caryl Ehrlich Program. **212-752-8377**

Call 914-423-2700—Nutri/System succeeds where diets fail you.

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR ABOUT
$30 A WEEK
with major medical coverage.
Call for free consultation.
"CLINI-FAST"
212-807-8080

JUICE FAST WEIGHT LOSS
A GETAWAY WEEKEND IN NYC
Relax... Renew... Recharge...
Dr. J. L. Fine, PhD.
212-362-1006 - 212-874-2881

Dr.-Recommended Herbal Weight
Control Program. 100% guaranteed.
For free consultation call 212-517-7317

Lose 10 lbs or MORE!
Elegant • Supportive • Total Fitness Program
"Among the Nation's Top Ten New Spas." —SHAPE Magazine
Deerfield Manor
RD 1 (90 min. NYC)
E. Stroudsburg, Pa. 18301 717-223-0160

LOSE WEIGHT
Rapid, safe, multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

We Succeed Where Diets Fail You—Nutri/System. Call 718-833-7820.

ATTENTION ALL CLASSIFIED ADVERTISERS

NEW YORK magazine has direct telephone lines
to its sales representatives
in order to serve you better!
Call Monday-Friday 9am to 5pm

SERVICES AND SALES Line Listings 212-880-0734
SERVICES AND SALES Display 212-880-0735
HEALTH AND FITNESS 212-880-0735
TOWN AND COUNTRY PROPERTIES
Line Listings and Display 212-880-0736
TRAVEL Line Listings and Display 212-880-5406
STRICTLY PERSONALS 212-880-0732

Deadline date is Monday at 5 PM for issue on sale the following Monday. (Limited space in some service categories is often available until 2 PM Tuesday. The Strictly Personals section is limited in space and closes when full.)

Issue cover date is on sale one week prior to its date. Telephone advertising orders accepted with AX, MC & VI

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, **$40.00** per line; four consecutive ads, **$32.45** per line per issue; seven consecutive ads, **$27.85** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Jewelry, Porcelains, Sculpture, Rugs—Furniture, Oriental art. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55th St, 212-355-4400, 7 days.

The NEW YORK Audience—1.4 million adult readers. Classified Services: Monday-Friday, 9am-5pm. Contact Ron Stern: 212-880-0736 or Mike Fazio: 880-0735

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

It's A Colorful Life—Watercolors designed for your space. 212-737-0368.

ASTROLOGY

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

Daily Forecast By Joyce Jillson

Aries	976-5050
Taurus	976-5151
Gemini	976-5252
Cancer	976-5353
Leo	976-5454
Virgo	976-5656
Libra	976-5757
Scorpio	976-5858
Sagittarius	976-5959
Capricorn	976-6060
Aquarius	976-6161
Pisces	976-6262

Local call in 212, 516, 914 and 718. Long distance elsewhere

LOVECASTS **976-8282**
Aries - Virgo (10pm-noon)
Libra - Pisces (noon-10pm)
Local call in 212, 516, 914, and 718. Long distance elsewhere

AUTO/RENTALS

Holiday Payless Rent-A-Car—New cars. Long Island City. 718-361-1212.

BOOKS

STORYLAND—A new children's book store. Toddlers/teens is open for business. 1369 3rd at 78 St. 212-517-6951.

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Nutri/System—Succeeds where diets fail you. Call 212-988-2220.

NEW GIFT IDEA - HAND PAINTED Copies of Impressionist & Post-Impressionist masterpieces. **305-657-5281**

Paula Sweet - 270 Lafayette Street/Suite 1001—Innovative Soho designer with unique one-of-a-kind sportswear to open her design studio from 1-6, Sat. May 30th. All samples for sale.

Moonlight Cruise—Aboard the yacht Liberty. June 25th-black tie dinner/dance. Open bar, Gourmet Dinner, live music. Meet many interesting people! Tkts/info call 212-772-0519.

***EXOTIC LINGERIE**—100's of styles for all tastes at reasonable prices. For a full color 50 pg catalog send $5 to: ESTRUS, D. 01, 250 W 54 St. NY, NY 10019*

LEARN TO FLY!!!
Personalized instruction for NYC people. Exotic destinations/exciting intro & gift pkgs. **FREEDOM AIR, 914-255-7389.**

Liza Minelli At Carnegie Hall
Benefit tickets at $100. Tax deductible.
Call 212-206-8398 for information.

Do You Need Current Data On AIDS?—CDC AIDS Weekly $520 yr. 404-874-7151

CHILD CARE

Rose Hill Nursery—Small/private. Age 0-3. Lic. 6 yrs exp. E. 27. 212-686-8359

CLEANING SERVICES

Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Parker Service—Our Dynamic Maids are pro's. They're bonded & bring supplies - 212-330-1806, Westchester - 914-834-4333

Imacuclean—Heavy cleaning, floor waxing, rugs, upholstery, construction clean-ups. We do it all! 212-995-8686

Bob Dellacona's Maid in NY—Help is on the way. *212-777-6000.*

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

BOATS & YACHTS

Luxury Charter
Official Tall Ship

THE CLASSIC 76' SCHOONER **FREEDOM:** available for private/corporate entertaining. Sunset cocktails, dinners, luncheons. Up to 40 guests.
(212) 363-5556

Cruise NY Harbor—3 hours/buffet, from $25. Metropolitan Cruises 718-351-9395.

Heave Ho Up She Rises—A real sailing ship for your affair. 201-265-9510.

Luxury Yachts—For corporate/private entertaining. 516-883-5487.

• SKYLINE YACHT CHARTERS • Exclusive corporate/private yacht party planning and catering. **718-816-9227.**

Private Yachts For Special Events
In N.Y. Harbor all year since 1972
Gala Yachts, Pier 60. 212-307-0985.

Silver Spoon Sailing—Elegant private and corporate parties aboard our luxury power and sailing vessels. 212-732-9470.

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts Marquis Caterers, 212-907-9240.

Lots Of Yachts—For private/corp parties, weddings, all events. 212-969-0241.

North Star II Charters
Moonlight sails from City Island. All occasions. Capacity to 98. 212-822-0945.

Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 212-869-7498.

Manhattan Yacht Charters—Entertain from two to 600 guests! Corporate events, private parties, special functions.
212-772-9430

Luxury Yacht—For private business or social events. Superb catering. Up to 38 guests. **718-458-3031**

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

COMMUNICATION/VIDEO

Steve Greenberg Video—When you want the very best! 212-627-7076.

COUNSELING

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling Services of Manhattan. 212-678-4766.

Divorced-Separated Men—Group now forming for related stress/conflict issues.
Mark Sulcov, PhD. **212-777-5452**
Bruce Bleecker, MSW. **212-580-8419**

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short-Term Psychotherapy. 212-570-6664.

AIDS/ARC/Mood & Anxiety Disorders Bereavement. Highly trained, experienced, compassionate, certified psychotherapist **Private sessions - confidential.** Ind/group/family/friends. 212-772-6603

Divorcing Women—Sensitive counseling by experienced therapist. 212-683-0841.

Anxiety? Phobias? Panic Attacks?
Short-term treatment available at a major medical center. **212-420-2800**

Psychotherapies Selection Service
Our unique "pre-therapy" program can help you carefully select the right therapist. **Free initial consultation. 307-5977.**

How To Protect Yourself—Against Quacks. Free recorded info. *212-307-0012*

Succeed!—Experienced Ph.D., Corporate Psychology can help. *212-620-7195.*

Find Yourself At Sea—Awareness seminars under sail. USCG Capt./Gestalt therapist. $225 meals incl. 516-757-6157.

DIVORCE MEDIATION

Some Marriages Need Help—To stay together - others need help to end. Center for Family Treatment & Divorce Mediation. 212-799-4302; 914-638-4666.

EDUCATION

***Dissertation Research**—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.*

EMPLOY. OPPTY.

Excellent Income—For part-time home assembly work. For info call 504-641-8003, ext. 9899.

ENTERTAINMENT

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

The Joke's On You! Inc.—We perform practical jokes, situation comedy; all occasions. Private/Corporate. **212-586-3700.**

516/489-8963 • 212/619-3424
CREATIVE BALLOONS
14 NEW GIFT PACKAGES
Chocolate Chip Roses-Chocolate Pizza
Special Attachables-Nationwide-Party Dec.
SAME DAY SERVICE—7 DAYS A WEEK
UNIQUE GIFT BASKETS . . . FREE bottle of champagne with every bouquet order

This Is Your Life—Shows, one man band, party acts. 718-763-1327.

ROYAL ENTERTAINMENT
Superb mimes, jugglers, magicians and unique theme characters. **212-781-1440.**

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

MANHATTAN ● BROOKLYN ● QUEENS
212-787-8290
● NASSAU COUNTY
516-579-3222
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis. 212-599-7576. Ages 7-70

Giant Chocolate Chip Cookie—Delivered anywhere. VI/MC/AX. 212-227-3838.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

ALWAYS ENTERTAINING
Elegant Entertainment • Every Occasion Special Event Productions, Face Painters, Mimes, Jugglers and More. **212-255-9540.**

Baskets Extraordinaires®—Baskets filled with exquisite gifts, champagne, gourmet foods and chocolate roses. 212-496-9510.

SERVING OVER 806 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings
Complete parties, entertainment
Call for brochure
BALLOONS-TO-YOU NATIONWIDE
212-486-9274 • (516) 888-2325
7 Days • Same Day Service

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hula, Fortune Tellers. 212-475-6363. AX/MC/VI.

Caricatures On T-Shirts—Face readings too! Sherry Lane, 212-675-6224.

Stunning Strip-Shows—Gorgeous girls! Great hunks! Many acts! 212-877-1757.

Master Magician—Exciting fun for all events. David Fletcher. 212-246-2438.

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Gentleman Seeks Oriental Lady—Must be pretty, petite, intelligent and traditional. Note/photo please. NYM F332.

NJ Professional—26, enjoys dining out, photography. Seeks attractive, slim, independent female, 21-28. Photo. NYM F337

Connecticut Shoreline—Very bright and attractive, warm and petite, fun-loving, successful, professional woman of Nordic roots. Seeks a good-humored, non-smoking, successful, professional man, 35-50, of integrity and liberal political leanings who is kind, affectionate, generous in spirit and multidimensional in interests. Must be physically active - man for all seasons - lover of the out-of-doors, people, travel, the arts. Note/photo/phone. NYM F339.

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Handsome Jewish Businessman—Very successful, late 40's, 6'1", trim, warm, upbeat, many interests. Seeks an under-44, beautiful, trim lady, independent, delightful. To share life, love, NYC, whatever. Photo a must; will exchange. NYM F327.

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Marriage-Minded Manhattanite—Very good-looking, age 41, classy yet down-to-earth, shy and humorous. Seeks shapely lady, 29-40, to share love and life. Photo/phone/note. NYM F344.

Youthful, Mature Jewish Widow—60ish, looking for my counterpart - not the smartest, handsomest, richest - or the shortest. Are you he? NYM F343.

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Luck Be A Lady—Tall, dark and handsome, green-eyed, whimsical, level-headed trial attorney, 33, wants you - pretty, smart, creative—for love, laughter and levitation. RSVP/photo. NYM F347.

Sexy Successful Businessman—28, Jewish, educated, very attractive and family-minded. Enjoys adventure, travel, romance and the finer things. Seeks female counterpart. Non-smoker, 20-28. Photo/phone/note. NYM F348.

Spiritual Man—32, genuine, intelligent, heartful. Into quality music, food, thought and picturesque settings. Seeks spiritual woman, 27-34, with sensitivity, understanding, sense of humor, good heart, intelligence, who loves God and meditation and who appreciates sharing, high conversation, affection, companionship and growth together. NYM F349.

Lifelong Commitment—Is what I am looking for. You should be a woman who has the strength of character to participate in such a vow combined with the personal courage necessary to expose yourself to the inherent vulnerability involved. You are bright, moral, genuine, youthful (24-30), and have great depth to your strength of character. I am an overeducated, very athletic, financially secure entrepreneur who is tall, slim, muscular and hopefully offers as much as I am requesting. Please send bio, photo (a must) and phone number. NYM P787.

One Seat Reserved—In my shiny black sports car for a captivating beauty who digs the road, good sounds and lazy country weekends. Photo. NYM C785.

Irish Gal—30, seeks regular guy for rock 'n roll, fine dining, travel and a few drinks. Photo and approval by 26 cousins. No gold chains. NYM R060.

Very Pretty, Bright, Sympatica—Slim, professional Jewish woman, 30's, loves music, theater, seashore, tennis, skiing. Seeks bright man with zest for life for fulfilling relationship. Photo. NYM C798.

Attractive Magazine Publicity—Coordinator, 28, 5'8", redhead, healthy, college graduate, Irish-Catholic, religious, never married, old-fashioned, non-smoker, non-drinker. Seeks similar, AIDS-free, courtship-minded gentleman. Bio/photo. NYM W519.

Special Ed. Teacher—29, pretty, 5'4", seeks Jewish professional male, age 29-37. Photo/phone. NYM R173.

Four Seasons Man—31, loves outdoors and down-to-earth people. Seeks honest, caring, non-smoking Catholic female, 24-30. Please send note/photo/phone. NYM R201.

55, Widowed White Christian—Professional. Looking for that down-to-earth gal. Photo. NYM C887.

Corporate President With GQ Looks—35, 6', green-eyed, fit, charismatic, secure and romantic. Seeks stunning, female professional counterpart, 25-35, slim, who is independent and self-assured. Photo a must, will exchange. NYM F317

Willing To Blend—My 45 years of charm, good looks and sense of fun to make a life of warmth, laughter, adventure with a capable, confident man. Photo, pleae. NYM C845.

Romantic, Handsome Christian—Upper east side resident, 43, 6', 180 lbs, non-smoker. Likes walks on warm beaches and moonlit parks, quiet dinners at home, dining out, theater and movies. Looking for a loving lady who's also interested in a caring/sharing relationship. Photo/phone. NYM R144.

Man Wanted—Attractive, slim Jewish female, early 30's, 5'2". Enjoys sports, music, movies, candlelit dinners, good conversation and other varied interests. Seeks professional or business-oriented man, age 30-40, 5'7" and up, with good sense of humor, intelligence and outgoing personality for relationship with future. Photo/phone/bio. NYM W511.

Do You Believe—In love at first sight? I don't! If you have the tenacity to acquaint yourself with the true lady behind the pretty face, then let's meet. I'm a single white female, 5'7", 38, slim, very shapely and glamorous, vivacious professional. Seeks American, smokeless man, 6'ish, 34-44. Brief bio, photo/phone a must. Will reciprocate. We assure mutual confidentiality. First and last time, reluctant writer. NYM C894.

Come See About Me—Businessman, 39, likes fine dining, beach, children, animals, old rock and roll, and wants a sweet, humorous lady to enjoy it with. Phone/photo/bio. NYM R145.

Redhead, Bright Lovely Widow—60ish. Seek fine secure Jewish man. NYM R147

White Chocolate Fiend—Single Jewish female, 28, petite, Manhattanite, MBA, shy but gutsy. Enjoy running, theater, museums. Want to run off into sunset with warm, intelligent, upbeat, professional man, 28-35. Note/phone. NYM C896.

What A Woman Wants—Brains, looks, cultured, complete, sweet, tough, sane, experienced man. Rare treat, 37. NYM C897.

Attractive Businesswoman—Searching for college-educated man, interested in monogamous relationship with young 50 brunette. NYM R148.

I'm Curious Enough—To meet you if you are interesting, intelligent, Jewish. I'm a NJ widow, 44, lively and attractive. Note/phone. NYM R149.

Male, 32, 6'1"—195, MBA. Enjoy country drives, shore, ethnic dining and theater. Seek lady (23-38). POB 167, NYC, 10268

Merry Widow—Loves travel, theater, walking, biking. Seeks fine, interesting Jewish male, 59-68. Maybe we can waltz through life together. Bio. NYM R150.

Manhattan Man—Late forties, single, successful, satisfied, demanding but rewarding. Seeks woman who is publicly a lioness, privately a pussycat, to share passions and pleasures. NYM C900.

Male Chauvinist—Looking for that special lady. Successful Jewish businessman, late 40's, youthful looking, cute, 5'7", beard, wants to meet a friend and lover, 37-42, sincere, shapely, attractive, non-smoker, hamish, no crazys, who likes movies, museum, travel, dining, night spots, things of interest, good conversation, must have sense of humor. Send recent photo/phone/note. NYM F345.

Trust Me...I'm A Lawyer—Bright, attractive, easygoing female with lots of outside interests. Seeking 35ish guy with similar qualities. NYM W512.

Geographically Undesirable Male—Slightly north of Westchester (Dutchess County) but has Ferrari and will travel. Not feloniously ugly, 46, 5'8". Comfortable in jeans but can be dressed up and taken anywhere. Seeking bright, attractive woman. Tolerance for small airplanes, skiing mandatory. Other things negotiable. Appreciate photo, will exchange. NYM C901.

Whitman Knew About The Spider—But not about the very bright, tall, lovely redhead, 40's, spinning her dreams. Catch! Somewhere? NYM R151.

Amazing Bull Frog—Waiting to be kissed by kind, gentle, beautiful princess. Hurry before he croaks. NYM C902.

Attractive Woman, 39—Into feelings, nature, photography, seeks gentle man, non-smoker. NYM C903.

An Uncommon Bond—You're a beautiful Christian woman, 26-37, athletic, outgoing, successful, with an uncommon passion: auto racing. If you are in Manhattan, Weschester, NJ or CT, you're close to a handsome, kind, successful, athletic and witty guy, eager to share your passion - and perhaps your life. Get in touch with a letter, photo and phone. NYM W513.

Blue-Eyed/Dark Hair—5'9", 30, Italian, wants passionate lady who likes Genesis and good times. Photo. NYM R152.

I've Been Called—A workaholic, classy, attractive and devoted. At 40, I am 5'8", slim, a single mom, Jewish, well-traveled, cultured, financially and emotionally secure. If you are an achiever, similar attributes, please send a note/phone/photo. Let's be friends first - then I may become your passion. NYM R153.

You Should Read This—Sexy exec, 30, 5'8", Jewish female, adventurous, unpretentious, marriage-minded. Friends say I have a great sense of humor. Seeking tall, accomplished, athletic man, 28-45, to share city life. Photo, please. NYM R154

European Blond—Petite, attractive, warm and caring, 43, 5', 110 lbs, seeks Jewish gentleman, 45-55, for companionship and friendship. NYM R155.

I Would Like To Share Life—(Marriage) with a professional woman (30-? years), slim, fit, vivacious, with personal and intellectual flexibility, versatile interests. Please respond to 44-year-old man, 5'9", 136 lbs, fit, bi, very health-conscious, well-educated (PhD), sensitive, with a wide variety of interests (art, music, literature, travel, etc.) NYM R156.

Is This You?—Fun, fit, romantic, ambitious, sexy, sincere male, 29-41. Meet your match, female, 30. NYM R158.

Asian-American Damsel Seeks—White knight. Ravishing entrepreneur, 33, tall, slender, stylish, Ivy MBA, great cook. Set to pamper, tall, fit, 32-40, affectionate, gallant, overachiever, desirous of lasting romance, marriage. NYM R159.

Abashed At Having—To place personal ads. Single Jewish man, 38, NYC lawyer, seeks single Jewish woman, 21-40, interested in theater, music, opera, etc. NYM W514.

I'm The Guy Who Has It All—Or so they say. Catholic man, 37, extremely handsome, very successful, tall, athletic. His interests include dining, theater, movies, sports, the beach, laughing. Wishes to meet an extremely beautiful, thin (hey, I know what I like), Christian woman, 28-33, sense of humor would help. To share some of my interests as well as hers - but most importantly is looking for a serious relationship that would lead to marriage and children. Note/photo, please. NYM R160.

Blonds Have More Fun—But that's not all. I am divorced, mid 20's, slim and very pretty. I am a successful professional with a great business. You must be Jewish (I am). I like a man who is tall, good-looking, romantic, self-assured and has a great sense of humor. If you are 28-36, and are interested in fun, friendship and great times, write me. Photo. NYM R161

Attractive Male—37, 5'10", slim, with business in creative arts. Seeks slim, aesthetic female, for first friendship then relationship. Photo/phone. NYM W515.

Handsome Company President—48, tall, slim, secure and Jewish. Seeks very pretty partner, in 30's, who is slim, secure, casual and comes with a good sense of humor. To share interests now and into the future, please send photo - I'll respond with same. NYM C905

Meta And Physical—Lady, 34, with beauty, brains, mischief and Christian values, seeks male equal. NYM R162.

MD, Sixties—Open to innovations including a woman, 35-50, with integrity, humor and optimism. Love and marriage possible. NYM C906.

Responsible And Sincere—Successful businessman, fit, no children, non-smoker. Seeks similar woman who wants to share and enjoy the wonders and pleasures of life, 28-40. Photo. NYM C907.

Appealing Arts/Public Relations—Woman, 34, 5'4", witty, affectionate and attractive, seeks fit, warm, literate man for lasting relationship. NYM R163.

Warm, Witty—Handsome, 30, slim Jewish MD. Seeking attractive, petite, sensitive, caring female, 25-30, for fun and possible lasting relationship. Bio/phone/photo. NYM C908.

Shapely-Slim-Sensual—Beautiful brunette, 5'6". Seeks tall, 5'9" plus, trim, commitment-capable, successful, mellow man, 38 plus, who would dare to spoil a giver. NYM R164.

Irish-American Female—Bright, attractive, warm, fun-loving. Seeks male with same qualities. Photo. NYM C909.

Very Attractive Blond—Together woman, 5'9", 33, needs smart, sexy, good-looking, good body, successful male, over 5'9", 29-44. Phone/photo. NYM C910.

STRICTLY PERSONALS

Ex-New Yorker—President of national cosmetic corp, 43, Jewish, 6', 175. Seeks a non-smoker, 25-35, very attractive, fashionable, sincerely interested in a monogamous relationship with an extremely successful, positive thinker. Priorities include marriage and family, mutual respect, support, communication, travel and time for play. Photo/phone. POB 6743, Beverly Hills, Ca, 90212.

Why Be Alone?—You're bright, young, under 45, successful, generally up, sensual, sexy and beautiful too. Yet you're single. You would love a lover, friend, companion, husband. One person to laugh with, cry with, travel with, love with. Someone to share life's bounties: country house, city town house, Paris in the fall, museums, the symphony and Arcadia. You want a man with great style, generosity, class, hugely successful, very sensual, kind and nice too. Stop being alone and lonely. If you are slim, elegant, classy, have a great mind and a beautiful face, write with photo. Break out! Enjoy! It's time to live again! NYM R166.

Would You Like To Meet—A nice man? I am youthful 57, warm, intelligent, communicative, nice-looking, Jewish, divorced. Are you open, down-to-earth, flexible, bright, attractive, non-smoker, 43 plus, a woman of character? NYM C911.

Dynamic MD—34, with warmth and charm, who's spontaneous, caring and reliable in a pinch, desires very pretty, bright, slightly offbeat woman with playful mind and body. Photo. NYM R165.

I Would Like To Meet A Wall St.—Thoroughbred - exceptionally sharp, bright, handsome and successful but also warm-hearted, affectionate and capable of a fiery love. If you have an earnest desire to meet an exceptional lady who would rather love, honor and cherish her man more than anything else, then write to me. Please be Jewish, under 36, and all of the above. Photo appreciated. NYM P972

A Feminine Woman—Who loves music and art, seeks a man, 30-45, to share a mature relationship. Photo. NYM R167.

Successful Creative Exec—23, athletic, vibrant, handsome, spontaneous. Loves hiking, beach, tennis, Frisbee, wining, dining, The Grateful Dead, jazz. Seeks bright, slim, pretty lady for amazing times...more. Photo a plus. NYM P973.

Male With Dark Eyes—Dark curly hair, financially and emotionally stable. Seeks well-educated, somewhat shy, slender yet voluptuous female, 24-35, for city nights and country weekends. Photo a must. NYM P974.

Vibrant Petite Journalist—Seeks eclectic, warm-hearted man, 50 plus. NYM P975.

Tennis Player Wanted—To share court with slim, pretty lady, 46. NYM P976.

Are You A Cultured Man—In your late 60's-early 70's, with many interests, sensitive, sophisticated, distinguished, successful, hoping for an attractive, charming woman in her 60's, slim, chic, warm, caring, cheerful, artistic, in creative profession? Adventurous too! How, otherwise, would she run this ad? NYM R171

Sincere, Handsome MD—29, Catholic. Seeks pretty, petite lady, 24-29, who enjoys sea/ski, travel, romance and quiet evenings. Photo/phone/note. NYM W523.

A Rare Blend Of Woman—Petite, huggable, bubbly, divorced European-born, multilingual, with successful career; Manhattanite, classy, sensitive, fit, feminine, 41 (looks 35). Would like to meet man of substance, fit, financially secure, who appreciates the best things in life, with good sense of humor, 41-52, and ready for honest relationship. Note/phone/picture. NYM R168.

Gay Exec—Darkly handsome, exotic Mediterranean, former Village clone gone blue-chip and Paul Stuart. Just 50 and a real cutie! Trim beard tends toward salt-and-pepper tones. Yes, I go to the gym. Solid, mature, A-plus healthy. Bored with playing father-figure games with the post-twinky set. Looking for a peer. If you think you're it, send recent photo and letter to: NYM W516.

Let's—Skip kids, stay thin, retire tropically. Warm, tall, handsome, untrendy, in-shape professional man, 33. Seeks like-minded lady. POB 1941 NYC 10185.

Mind Over Money—Multimillionaire, social register bachelor. Harvard magna, wants to share luxurious life style with Ms. Right. I am 42: 6'2", a foundation president, a bit shy, and love fine food and theater. You: have delicate facial features, are tall (5'6"-5'9") and outgoing, enjoy good conversation, and like my cat. Photo a must. NYM R169.

Where Is She?—One green-eyed, dark-haired beauty, 25-35, with wholesome, old-fashioned values, physically fit and adventurous, looking for handsome man, 37, in shape, who loves to sail, wind-surf, snow-ski, travel and enjoy life. Note/photo a must. NYM W517.

Better Late...—(Attractive Jewish male, 54, youthful outlook, desires serious relationship/family) - than ever! Seek attractive female with similar soulful qualities and vision. Please foward note/maybe photo. NYM W518.

Tall, Slim, Elegant—Attractive lady with real presence, seeks good-looking, over 5'11", over 35, professional man with solid values. This cultured world-traveler also enjoys simple pleasures. Physically fit non-smoker preferred. NYM W520.

Good-Looking Woman—36, trim, smart, funny, half-heartedly corporate. Seeks good-looking, unfat man - with warm smile, pet hair on jacket. NYM P978.

Sizzling—Handsome Jewish doc, slim, 34, hazel eyes. Seeks smart, sweet, sexy, stunning soul mate. Photo. NYM W521.

Needle In A Haystack—Pretty Jewish JD, 33, 5'2", who likes beach, books, Israel, kids, movies, sports, seeks magnetic male, 28-38. Photo/bio. NYM R170.

Pretty Widow—Sophisticated, slim, 50's looks 40's, who values honesty/integrity. Seeking tall, successful, romantic man to be best friend/lover. NYM W522.

Any 55-65, Wasp—Widowers out there who need a woman? NYM R174.

Pretty With Herpes—Voluptuous, smart, loving. Seeks bright, successful man, 35-45, for commitment. NYM R175.

Warm, Pretty Female Attorney—Young-looking 44, Jewish, intelligent, idealistic. Wants to share life's pleasures with sensitive male counterpart. NYM R176.

Wanted: Passionate Friend/Lover—45-55 male, for intense summer romance and more with dynamic, fun-loving, Jewish professional female. I'm 5'8", slim, sensuous, affectionate, spirited. You are accomplished, communicative, non-smoking, plus...Note/photo. NYM R172.

Future Starts Here—Terrific Jewish male, 34, hi-tech professional, bright, attractive, slim, loving, ultra-undumb. Looking for you, the IQ-full, gorgeous, slim, sparkling, feminine, warm lady, for keeps. Note/photo? NYM W524.

Beautiful, Sexy MBA—25, 5'7", 124. Successful, always 1st class. You're 27-37, attractive, very successful, witty, honest, nice guy. Photo/bio/phone. NYM P980.

Cultured Executive—Cool, solid, 50's. Seeks smart, chic, beautiful woman to 45. Photo must. NYM P982.

Pretty Professional, 29—Seeks intelligent, loving man to share life and love. Photo, please. NYM W526.

I'm Willing - Are You?—To try this unorthodox way to connect with a new friend. Beautiful, vibrant, successful, 31, 5'7", Jewish woman. Loves ballet, travel, tennis, running in Central Park. Seeks successful, sane, sensual, dynamic partner. NYM W527.

Attractive, Slim Editor—Late 40's, enjoys theater, bridge, travel. Seeks lasting relationship with a bright, stimulating professional man. Single and preferably Jewish. Photo/bio/phone. NYM C912.

Beautiful Blue-Eyed Blond—Athletic, 5'2", 112, Jewish law student, 25, seeks a lasting relationship with a successful, well-built guy, 5'10" or over, a full head of hair and an open mind! NYM R182.

Statuesque, Sensuous, Adventurous—40, seeking successful, over 6' male, enjoys outdoors and boating. Phone. POB 468, Yonkers, NY, 10704.

Caribbean Beauty—30's, shapely, 5'2", long hair and a million-dollar face. Seeks an attractive, successful and sophisticated male (35-50), for a beautiful and long-lasting relationship. Please, only recent photo/note. NYM R183.

High On Life—Looking for someone terrific to share it with. Should be a personable, handsome, honest, successful, intelligent Jewish man, 40's, with sense of humor, class and a good feeling about yourself. I am very attractive, sophisticated, financially independent and enjoy participating in the fun life has to offer. Feel comfortable dressed to kill - or forever in blue jeans. Photo please. NYM R184.

Ivy Professor—26, 5'10", seeks successful Jewish female who enjoys life. Phone/photo, please. NYM R185.

Still Optimistic—That a bright, pretty, petite, youthful lady of 41 with lots of warmth and a good sense of humor will find that lucky man! If you are a witty, intelligent, caring Christian male, let's meet and share new discoveries for more than just today. Note/phone/photo, please. NYM P993.

Golden Caribbean Sunsets—With French-speaking, multilingual, uncommonly handsome American attorney, age 34, seeking female, 19-35. Photo. NYM P994.

I Tried Skiing—And I broke my leg. Tried horseback riding - broke my arm. Tried marriage - broke my heart. Did not break my spirit. Ready to try it all again. I'm 5'11", 170 lbs, good-looking, well-built, non-smoker with a good sense of humor. A real estate entrepreneur who is secure in my career and in myself. I enjoy laughter, movies, conversation, music, dancing, the outdoors. I'm looking for a woman who is between 28-36, who is honest, warm, bright, has a good sense of humor and has a spirit of adventure for a long-lasting relationship. Photo/phone/note please. NYM R177.

Vivacious Brunette In CT—5'7", 127 lbs, professional, Jewish. Seeks male counterpart, 48 plus. Photo/phone. NYM R178.

Pretty Woman—Exotic looks, 30's, in arts, warm and well-traveled, seeks friend with humor, integrity and commitment. NYM R179.

Tall, Handsome, Successful—Trim, traveled, educated (PhD), relaxed non-smoker, kind, divorced Wasp - city apartment, country house. Seeks bright, warm, accomplished, attractive, perhaps Oriental, educated lady, 35-40, for sports, travel, city pleasures. NYM P983.

Wealthy, Philadelphia Attorney—45, dynamic, sophisticated, 5'10", 155 lbs, good-looking. Seeks exceptional white female, tall, model-type, who is attractive, intelligent, honest and very witty. I am sensitive, witty and enjoy taking many exotic vacations. Romantic candlelit dinners and the best of everything. Let me welcome you to the city of "Brotherly Love". Photo and your personal thoughts please. NYM P984.

Successful Jewish Businessman—53 years young, 6'3", warm and caring with house in Hamptons, seeks a 40 plus woman, non-smoker, who's down-to-earth and enjoys boating, for lasting relationship. Photo/phone. NYM R180.

Extraterrestrial—Landed NY 1949, Jewish, 5'10", highly evolved, posing as artist and executive. Seeks young esoteric, woman. Photo. NYM P986.

Stylish, Sophisticated—Pretty, professional woman with sharp mind, trim body, spirited. Seeks man, 45 plus, with warmth, wit, wisdom, for sharing, caring, romance. Note/phone. NYM W525.

Lady Veterinarian—Seeks successful, interesting, educated, happy, single white male, 40-50, non-smoker. Photo preferred. POB 116, Demarest, NJ 07627.

For Love—To laugh and dream together. You (bright, humorous, tall, under 36, dark hair, Jewish) and I (38, 5'11", handsome, witty businessman) are here to meet. Photo preferred. NYM R181.

Woman With Light Eyes And Hair—Who possesses the ability to think, desired by 41-year-old professional. You should be between 22-32, with exotic taste and looks, and who enjoys giving pleasure. Detailed note and recent photo are essential for reply. NYM C913.

Europe To NY—New Swiss import, 33, 6'3", Jewish, handsome entrepreneur. For culture, sports, travel, emotions and motions plus a lot more. Seeks a mosaic: possibly bright, affectionate and humorous if unavoidably tall and attractive. NYM P988.

Very Pretty Lady—Slim professional, 38, single mother. Seeks tall, trim, handsome, successful Jewish professional man, 32-46, who enjoys tennis, skiing and traveling. Your children welcomed. Nonsmoker. Photo/note/phone. NYM P989.

Game, Set...—Accomplished, vivacious female tennis player, 36. Seeks winning match with partner on and off the court. NYM P990.

Handsome Businessman—And classical pianist, 31. Seeks special female. I love reading, working out, the beach, and laughing. Note/photo/phone. NYM P991.

Looking To Fall In Love—One last time. 47, Jewish, 5'11", 165 pounds, male exec, athletic, witty, loving. Seeks attractive, slim, loving, special lady, 30-40, nonsmoker to help each other enjoy life. Photo/note/phone. NYM C915.

Intense, High-Energy Beauty—35, smart, spirited, sane. Athletic, articulate...available. Photo please. NYM R186.

Ahhh, When It's Right—We can laugh and talk all night. We are passionate and compassionate about everything that matters; creative, playful and adventurous; over-educated and insightful. You love my blondish hair, sea-green eyes and great shape. If you're Jewish, established, 37-47, and ready for a lifetime of love -the champagne's on ice. Notable note, please. NYM C923.

Handsome Jewish Physician—Ready for serious relationship with gorgeous, nonsmoking lady intellect, 25-35. Specify height/weight. Photo please. NYM R191.

Physician, Father, 51—I am a happy, tolerant, kind, calm, verbal, healthy nonsmoker. You are also? NYM W529.

Attractive Lady—55, seeks caring, warm professional man, 55-62. NYM R192.

Kind Jewess—31, seeks smile by mensch reading Harrowsmith. NYM R195.

Film/Advertising Exec—Very witty, good-looking, 46, desires Christian lady for permanent relationship. Oriental or Latin. Photo please. NYM R196.

Hello Rewrite: Get Me A Sweetheart—Journalist, 33, 5'5", seeks petite female for dining out, movies, theater, travel and romance. Sense of humor a must. Photo/phone. NYM W530.

Is There Life After Kids?—Beautiful, intellectual, professor/writer, early Gloria Swanson look-alike, seeks available, attractive, witty, warm, energetic, successful Jewish 'signifigant other', 40's, for theater, travel, tennis, chemistry, life. Recent photo. NYM R188.

Vibrant, Intelligent, Warm—6'1", Jewish attorney, who has managed to maintain his sense of humor through his 46 years, looking for the right woman to make him want to try for a second time. She should be elegant, but with an underlying warmth, pretty, bright and witty. Photo please. NYM R200.

Successful Lawyer, 56—5'8", good sense of humor, varied interests, jogs. Seeks attractive, outgoing, intelligent, independent woman. Photo/phone/interests. NYM C927.

Attention: Beautiful Woman—25-40. If you bike or run in Central Park and enjoy 'Max Headroom' and 'Moonlighting', then send me a photo/note. I am 39, charming and handsome, triathlete, funny and tender, successful psychotherapist, eager to share passion for outdoor sports and indoor frolics. Let's windsurf together this summer. NYM C916.

Marriage-Minded—Jewish male, 35, 5'5", honest, successful, intelligent, sensitive, with sense of humor. Seeks bright, attractive, petite, warm Jewish woman - forever. NYM R187.

Attractive Commercial Photographer—34, 6', 160 pounds. Likes long walks, movies, travel and candlelight dinners. Seeks intelligent, warm, thin woman, 25-30. Note/phone. NYM C917.

Tall, Slender Brunette—Successful executive, intelligent, refined, honestly beautiful lady with good values. Seeks tall, 34-44, handsome, honest, athletic, accomplished, financially secure man who is (as I am) passionate about life and his endeavors and looking for someone to share it all with. Photo. NYM P992.

Cultured, Successful Man—Looking for attractive, affectionate, sexy, successful woman, non-smoker, 30's. Photo helpful. Note/phone. NYM C918.

Scintilating And Sexy—Very pretty, 33, blond, slim, Jewish woman is looking for her match. I'm also an art director/designer. He should be very handsome, tall, successful, 30's, intelligent and supportive. NYM R190.

Male Tennis Pro—And part-time body builder, 31, with own self-made business. Very masculine but also tender and quite witty. I'm seeking adventurous, feminine female for fun or serious relationship. NYM R193.

I Like A Gershwin Tune—How about you? If you're an elegantly beautiful woman, 22-30, we could like New York in June together. I'm an attractive Asian-American professional male, 34, with a great smile. Photo/bio/phone. NYM R194.

Tall MD, 37—Leading-man looks, 'Chippendales' body, sensitive and sensual, eclectic interests (sailing, dancing, wine, the various arts and more). Seeks bright, attractive, hirsute woman. Note/photo. NYM C928.

Pretty Blond—50, slim, 5'6", stable, thoughtful, bright, fun. Loves cross-country skiing, tennis, theater, music. City office/Manhasset home. Seeks compatible, honest, kind man. Photo. NYM C925.

Accomplished Pianist Businessman—Young, early fifties, slender, tall, attractive, quiet refined type, decent Christian of high moral principles and traditional values interested in meeting high caliber Chrisitan lady NY-NJ to enhance quality of life. NYM R199.

Do You Know Me?—I'm a pretty, successful bank officer, 29, slim, 5'4", Jewish, happy and passionate; love to bicycle, dance, ski and be with friends. If you're an emotionally and financially secure man, well educated, funny, fit, loving and somehow special, I'd like to get to know you. Note/ photo, a must. NYM R197.

Very Huggable—Down-to-earth, caring Jewish man, 34, with great sense of humor and blue eyes - creative professional in arts with own business - very bright, high energy, romantic, sensitive. Athlete and outdoorsman with heart in country - animal lover. Looking for equally bright, creative, cute, athletic, slim, fun woman to cuddle with, share tootsie pops, champagne, love and 'bringing up baby'. Note/phone/photo optional. NYM C919.

Down-To-Earth Jewish Female, 29—Slim, attractive, good sense of humor. Seeks tall, unpretentious Jewish man, 29-35, for caring relationship. NYM P995.

I'm Told I'm Attractive And Sensitive—With a fine, dry sense of humor. My life is in fine arts. Like to meet attractive brunette with good sense of humor, focused, interested in growing, 30-40. NYM P996.

Warm, Caring, Sensitive—Non-smoking, attractive Jewish professional female, 29, with lots to offer. Looking for serious relationship with gentle, family-oriented, established male. NYM P997.

Beautiful, Bronzed Blond—Attractive, 25, slim, 5'6", fun-loving, witty, Jewish, comfortable on the dance floor as well as in the kitchen. Tired of looking for love in all the wrong places. Seeks real gentleman who possesses great looks, Bruce Willis personality, medium-Herculean build (24-35), who is caring, romantic and generous, to share sunny days at the beach and romantic evenings wherever. Photo/note/phone. NYM C920.

Kind, Handsome Professional—Jewish gentleman, 27, seeks pretty, warm Jewish female, non-smoker, 22-30, for serious relationship. Note/photo. NYM C921.

Ingrid Seeks Cary—Warm, bright, shapely European blond businesswoman, 31, 5'6", successful, creative, Christian. Seeks man with grey matter, good humor and great stories, who does not need mending. For tennis, running and museums. Letter/photo/phone please. NYM P998.

Handsome Senior—Seeks smart, fit and shapely BA, 25-40, for suave sallies: tennis, good food, films, Vermont, lively conversation. NYM P999.

Outgoing Male Professional—32, 5'8", enjoys dancing, dining, picnics, beach. Seeks slim, attractive, leggy, warm NJ Catholic female for romance. NYM R189.

Art Director Seeks Female Model—For wedding portrait (permanent position). Jewish, statuesque, under 35 and able to hold the pose. Photo. NYM C922.

Handsome Businessman—6'1", athletic, musical, Jewish, 33, NY/Florida. Seeks bright, pretty, slim woman, 23-33, with integrity and humor for serious relationship. Photo, please. NYM C924.

Wanted: Bright, Witty Warm Man—To share now and future with slim, pretty, Jewish professional lady, 33. NYM P1000.

Nice Italian Girl—25, tall, beautiful, intelligent, well-educated, down-to-earth. Seeks friendship with educated, broad-minded Italian man. NYM R207.

Where Are You?—You are professional, handsome, intelligent, witty, warm, Jewish, 35-40. I am a pretty MBA, 34, 5'6", sincere female. Note/photo. NYM R208.

Let's Go Europe—Jewish male professional, 29, seeks female, 24-30, to spend time with before, during and after trip overseas. NJ a plus. NYM W531.

MD, PhD Or JD—Or equivalent, plus beauty, elegance and cheerful disposition are what I'm looking for in a woman, 36-46, who is not interested in casual intimacy, fuzzy mysticism, health fads, astrology or psycho-babble. I am a European-born, non-observant Jewish, hardworking, successful, fiftyish, tall, good-looking, bright, cultured, upper east side professional man. I dislike hiking and picnics and I hate even the thought of camping. I like music, books, opera, movies, ballet and air conditioning. Please respond only if you are looking for permanence rather than variety - and please include a photo which I shall return if you supply a return address. NYM R202.

Petite Jewish Female, 31—VP of large communications firm with quick wit and warm heart, seeks bright, successful, loving male, 30-40, with a sense of humor and romance, an urge to travel and the desire for a relationship. Photo/note. Serious golfers need not apply. NYM R203

NJ/NY - Divorced Male—50, 5'10", 185 lbs, with brown hair and eyes, very handsome, good professional position, has much to offer to an attractive, warm, romantic lady interested in a meaningful relationship. No photocopies. Note/ phone. NYM R204.

Handsome Professional—6'1", 175, blond, blue eyes, 43, athletic, fun-loving, romantic, into sailing, theater, dance. Seeks athletic, shapely, educated Latin or Italian female, 28-34, for relationship. Note/phone/photo. NYM C939.

Blue-Chip Offering—Superior stock in the form of attractive, energetic, optimistic, intelligent woman of depth, late 40's. Enjoys tennis, theater, travel, work, humor and good conversation. An easygoing, attractive, sensitive man (non-smoker) under 55, should invest immediately to reap dividends of shared experience and the pleasure of getting to know each other. NYM W532.

Hi! Well-Adjusted—Warm, professional male, 41, Jewish, many interests. Would enjoy real, committed relationship with professional lady, 28-38, trim, very pretty. Letter/photo optional. NYC W533.

Extraordinary But Modest—Feminine, classy, bright, wicked sense of humor, sometimes too serious, NYC-based, Jewish professional, musician. Outgoing though basically shy, fun-to-be-with, lover of the arts, elegance, simplicity, people, new experiences, learning, tremendous potential for a mutually rewarding relationship. Searching for a professional man, 40-50, with the insight and intelligence to recognize the rare and unique individual I really am and can be, with and for him. Note/phone. NYM R205.

NJ/NY Blond Executive—39, Christian, attractive, slender, warm, playful, sensuous, cultured, divorced, non-smoker, seeks sincere male with traditional values, 40-50. NYM R206.

Exuberant, Gifted, Handsome—Jewish man, 39, 5'11", trim, caring, intellectually curious, socially aware, seeks playful, loving, extremely bright, eye-catching, soul mate. Photo helpful. NYM R198.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 592

BY MARY ANN MADDEN

A former actress-model, test pilot, and marine biologist, Ms. Unger was graduated from the University of Pennsylvania. She makes her home in Syosset, New York, with her daughter Althea Jo, and her daughter's husband, Tomo Hayashi, an urban planner. This is her first novel.

Robert Forthcourt Harleywell, during a long and distinguished career as an investigative journalist, has written extensively upon various subjects. Among them, corruption within the criminal-justice system: *Attorney Heal Thyself;* art forgery: *Temple of Brass;* advertising: *Watch This Space.* With *Exeunt Omnes,* Harleywell turns his considerable and eclectic talents to the world of the theater. His wife, Julia Sandness Harleywell, is the cat fancier and arbitrageuse.

Praise for M. Moon's first book, *Sir, I Exist:* "A staccato vibration of lunacy. Piquant. Scherzo!"—Holiday Bennahum. "Moving, timely. A stunning debut."—Charles Wooster. "Good read."—Kirkus Review. *Seminal Beet* represents a welcome addition to "must reads" for summer. M. Moon is vegetarian, celibate, and aware.

Above, jacket required. Competitors are invited to invent one brief biography suitable for an imaginary book.

Results of Competition 589, in which you were asked for Famous Last Words.

Report: Vanna speaks. And other repeats, duplications. All famous. Including: "On second thought. . . ."—Patrick Henry. "Dog gone."—Rin Tin Tin. "Later."—Shirley MacLaine. "Is that all there is?"—Peggy Lee. "Zymology, zymurgy, zyzzogeton." —Noah Webster. "Oops."—H. Dumpty, Gerald Ford. "   "—M. Marceau. "Hi-yo silver, away."—Bunker Hunt. "And so it goes."—Linda Ellerbee. "It's over."—Yogi Berra. "Th-th-th-that's all folks."—Porky Pig. "There goes the neighborhood."—Mr. Rogers. "Come up/down and see me."—Mae West. "I want my mummy."—King Tut. "And away we go."—Jackie Gleason. "And that's the way it was."—Walter Cronkite. "The buck stops here."—Pearl S. Buck. And famous fast words, "Take my life, please." Henny Youngman. Makes sense to me. But then which of us, from time to time, does not?

First Prizes of two-year subscriptions to "New York" to:

"And I direct that the empty box be shipped to my house in Connecticut."—Leona Helmsley
Deirdre Mardon, West Redding, Conn.

"Z."—Vanna White
Richard Fried, Brooklyn

"Is the Caller there?"—Phil Donahue
Jeff Tenzer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

"May I be excused?"—Letitia Baldridge
Judith S. Klein, E. Brunswick, N.J.

"Say what? I don't think I . . . "—René Descartes
Kenneth Spears, Raleigh, N.C.

"Six. Seven. Eight."—Alexander Hamilton
Scott Miller, N.Y.C.

And Honorable Mention to:

"Don't bother. They're here."—Emmet Kelly Jr.
Cecilia Adam, Philadelphia, Pa.

"Rosebud."—Peter Bogdanovich
Seth Davis, N.Y.C.

"Giddyap."—Catherine the Great
Douglas Soderberg, St Louis, Mo.;
Jim Smith, Delmar, N.Y.

"I'm right behind you."—Miles Archer
Stephanie McCaddin, Summit, N.J.

"That sound means I'm running out of time, so I'm going to give the wheel a final spin."—Pat Sajak
Charles J. Schlotter, Los Angeles, Calif.

"I'm off!"—Timothy Leary
Robert Aaronson, N.Y.C.
sp. ment.: George Warren,
Chagrin Falls, Ohio

"The bells are ringing for me and my gal." —Quasimodo
Marilyn Merlis, Brooklyn

"Ouch!"—Julius Caesar
Michael Ayvis, Leonardo, N.J.

"Today is the last day of the rest of my life."—Leo Buscaglia
John Carbone, Cambridge, Mass.

"And to the Rockettes, I leave . . ."—Imelda Marcos
Mary Jane Nottage, Cleveland Hts., Ohio

"Was it good for you too?"—Giovanni Giacomo Casanova
Adrienne Porter, Santa Rosa, Calif.

"Bye-bye, birdie."—Sinbad
David G. McAneny, Newton Square, Pa.

"Pop!"—The Weasel
Lucy Porter, Madison, N.J.

"I don't get no last respects."—Rodney Dangerfield
Ari Segal, Silver Spring, Md.

"Oh yeah? You and what army?"—George Armstrong Custer
Ray Stulberger, Howard Beach, N.Y.

"Either that wallpaper goes, or I go."—Oscar Wilde
Carille Mark, N.Y.C.

"See you around."—Ferdinand Magellan
Roger D. Kellerman, Albany, N.Y.

"I wuz what I wuz."—Popeye
John Blumenthal, Rye, N.Y.

"Through the lips and past the gums, look out stomach, here . . ."—Socrates
Robert D. McCaddin, Allenhurst, N.J.
sp. ment.: David English,
N. Somerville, Mass.;
Larry Laiken, N.Y.C.

". . . spots before my eyes . . ."—Georges Seurat
F. Schan, Brooklyn

"I'll take what's behind Gate Number Three."—Monty Hall
Michael Colby, N.Y.C.

"Hey, hey, we're the . . ."—Mickey Dolenz
Pam Blake, N.Y.C.

"Being that, like I said, most of the people my age are dead, now that I'm going to catch up with the rest of them, or at least the ones who deceased me. I'll be just as old as them, unless of course . . ."—Casey Stengel
Steven D. Price, N.Y.C.

"Good morning."—Count Dracula
Dorothy M. Gober, N.Y.C.
sp. ment.: Jack Ryan, N.Y.C.

" . . . three, four . . . make it burn . . . five, six . . ."—Jane Fonda
Betsy P. Sheehan, Columbia, S.C.

"I'll never die."—Joe Isuzu
Donna Rubin, Mt. Vernon, N.Y.

"dꞀƎH "—Benito Mussolini
James Dimitri, N.Y.C.

"Don't close the lid."—Cyrano de Bergerac
Rose Pratico, E. Brunswick, N.J.

"My kingdom for a hearse."—Richard III
Gloria Buck, St. Petersburg, Fla.

"If I knew I was going, I'd have baked a cake."—Craig Claiborne
Maria Geaneas, Brooklyn

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"And I had a lunch date with Nancy . . ." —Jerome Zipkin
Tom Morrow, N.Y.C.

"Better dead than . . ."—Thomas Gainsborough
Milton Ross, West Orange, N.J.

"Here little snakey, snakey, snakey, sna . . ."—Cleopatra
Jacqueline Fogel, Jamaica, N.Y.

"Gotta run."—Michael Dukakis
Frances Alix, N. Attleboro, Mass.
sp. ment.: Carleton Carpenter, Warwick, N.Y.

"And I'm Don Pardo."—Don Pardo
Herb Hammer, N.Y.C.

"Wherever I'm going, I hope they like me."—Sally Field
Tom Robinson, N.Y.C.

"It's Howdy Doody's time."—H. Doody
Bob Cohn, South Euclid, Ohio

"Pass."—Charles Goren
Harcourt Pendleton, Eastchester, N.Y.
sp. ment.: Barbara Curtis, Scarsdale, N.Y.

"My number is up."—Pythagoras
Carl Wolfson, New Orleans, La.

"It was meant to be a rhetorical question."—Ed Koch
Chip Chapin, N.Y.C.

"Heh, heh, heh."—Steve Allen
B. H. Heffley, Schenectady, N.Y.

"That's a wrap."—Fred the Furrier
Ian de Rouin, N.Y.C.
sp. ment.: Chester Wolfson, Ridgewood, N.J.;
Stefannie Vlogianitis, Garden City, N.Y.;
Karen A. Conrad, Bloomington, Ind.

"See you later, alligator."—Paul Hogan
Alan Levine, Massapequa, N.Y.;
Jill Sitkin, Croton-on-Hudson, N.Y.

"Tootle-oo."—Dizzy Gillespie
Bonnie Goldstein, Belle Harbor, N.Y.

"Fin."—Miss Piggy
Nikki Rosa, N.Y.C.

"Once I buy the farm, it's mine to keep." —Pat Sajak
Kathy Hakim, Flushing, N.Y.

"But then, I don't get out much . . ."—Sydney Carton
Judith Ashe, N.Y.C.

"And now for Final Jeopardy."—Alex Trebek
Ruth Migdal, Brooklyn;
Candy Zakrzewski, Teterboro, N.J.

"Gertrude Stein's final words."—Alex Trebek
Jean Frary White, Roxbury, Conn.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 592, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 29. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 29–July 6 issue. Out-of-town postmarks are given three days' grace.

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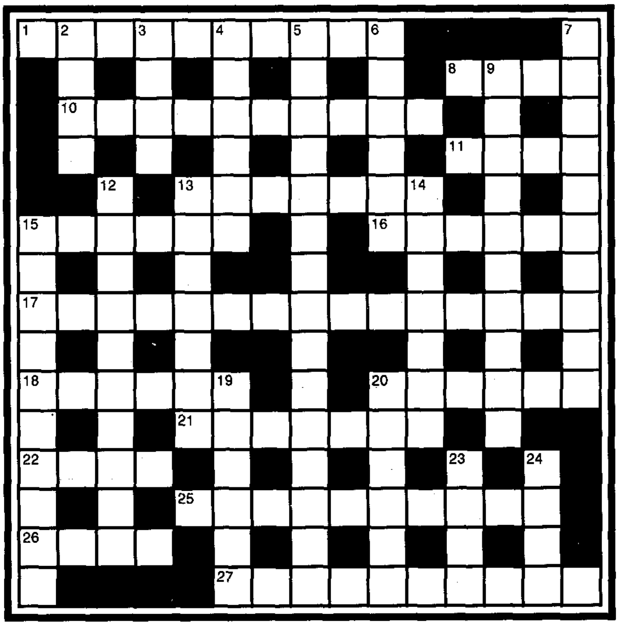
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Scenes from past made a fellow beat rears. (10)
8 Time when nobody is unfinished. (4)
10 Waterfront employer who sounds like a pointer to hostilities. (10)
11 To spend a morning surrounded by this food is to starve. (4)
13 Admired although apparently always in debt. (7)
15 Food for the goat? (6)
16 Put an article after a party in place of an oracle. (6)
17 Writer as musical craftsman. (6,9)
18 The aim is to go round the retreating object. (6)
20 Spies when clubs are returned. (6)
21 North-east given free time. (7)
22 Animal transport. (4)
25 It takes a singer to win a girl completely. (10)
26 Dance the French have hesitation bringing back. (4)
27 With change of capital this time of year would provide quicker flow. (10)



DOWN

2 Novice with a beard seen in the garden. (4)
3 Bogus contents of Christmas hamper. (4)
4 Old-fashioned fellow at the end of the line. (6)
5 Possibly no romance upset love when living together. (15)
6 Indicated we are to be found in the shelter. (6)
7 Reveals a hazy sun before a man enters the races. (10)
9 A guest goes round the river after a duck and it lays eggs. (10)
12 Ripe tastes evolve a revealing exhibition. (10)
13 Save up for a deputy. (7)
14 Drenching us in taking action. (7)
15 Flowers to put in the ground in place of intellectuals. (10)
19 Develop as emotion rises on the day of victory. (6)
20 If you do this, Lear says you might damage the trees. (6)
23 Give the least possible amount for success in a Western? (4)
24 Man would be sacked if he embraced one. (4)

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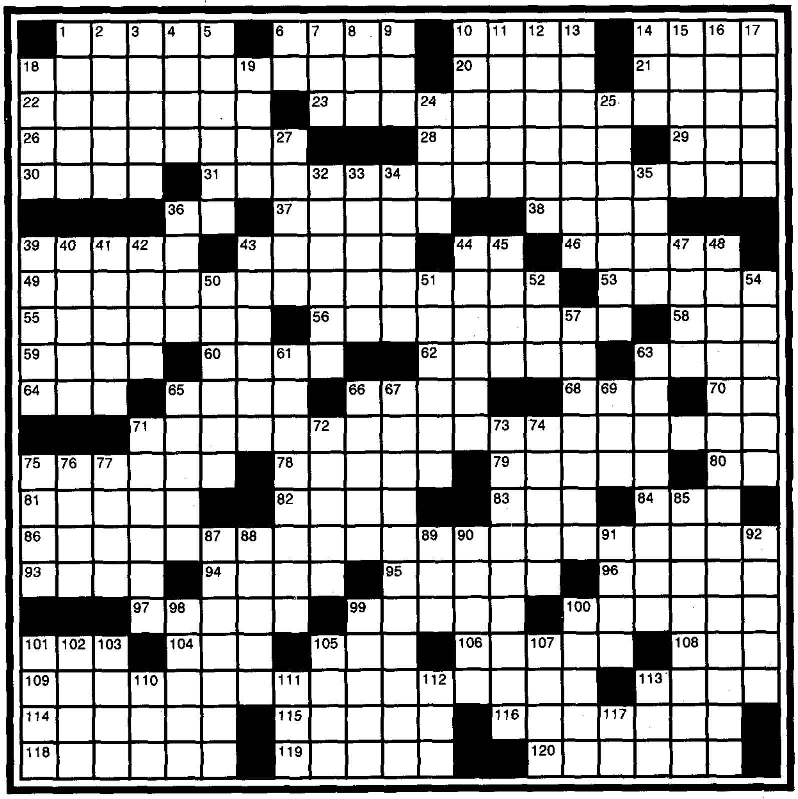
'BREAKING THE RULES': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Releases
6 Part of ABM
10 Watergate recording
14 Party-giver
18 Broken rule, with 23-Across
20 Churchill associate
21 Vino province
22 Pact
23 See 18-Across
26 Low-toned woodwinds
28 Relative of the rose
29 Islet
30 Las Vegas machine
31 Broken rule
36 Mrs. Kettle
37 Control-tower device
38 Cub Scout groupings
39 She loved Jason
43 Washday in Paris
44 Mr. Kettle
46 Exorcist's quarry
49 Broken rule, with 71-Across
53 Goes it alone
55 Pub
56 Pyromaniacs
58 "We —— the World"
59 Flurries of excitement
60 "Wind in the Willows" amphibian
62 Japanese American
63 Baking chamber
64 Tennis do-over
65 Coal receptacles
66 U.K. awards
68 Gehrig or Rawls
70 Turin's river
71 See 49-Across
75 Deep-sea fish
78 Ostriches' kin
79 Annals units
80 Sobriety org.
81 Liner's milieu
82 Boob Mc——
83 Brain scan, for short
84 Bank div.
86 Message to the solver: I
93 Dame Myra
94 Arrow poison
95 Small salamanders
96 —— hand (help)
97 Loosened
99 Where the ecstatic walk
100 Gently moisturizes
101 Self-importance
104 Recipe amt.
105 End of the work wk.
106 Hassan's land, on a French map
108 Go one better
109 Message to the solver: II
113 Eagle's nest: var.
114 Get
115 Embellish
116 Disavowed
118 Coming up in the world
119 Brooklyn "Island"
120 Criminals

DOWN

1 Last exam
2 Dustin's role in "Midnight Cowboy"
3 Disgorge
4 Cubemaster Rubik
5 Between Muffet and tuffet
6 Forenoon abbr.
7 Fabric protrusion
8 Mao —— -tung
9 "—— about time!"
10 Dangle bait
11 Fess up
12 Used a telescope
13 Logged in
14 "Bali ——"
15 Coveted statuette
16 Not flighty
17 Isn't evenly balanced
18 Rookie socialites
19 "Ask —— questions"
24 River of Flanders
25 Uncooked condition
27 Majorette's gait
32 Classified item
33 More eccentric
34 Lions' hideaways
35 Odor: prefix
36 Famed clinic
39 Gold is one
40 Sidestep
41 Train stop
42 Behaves humanly
43 Bad buys
44 Penalize
45 Flea-market sign
47 Scandinavian king
48 Broken rule
50 Balm
51 Certain Impressionist paintings
52 Mao —— -tung
54 Lady of the casa
57 Cultivation
61 Concurred
63 Overly large
65 Fetch
66 —— a *customer*
67 Lapel flower
69 "—— the ramparts . . ."
71 Contract section
72 Stubborn as ——
73 Proofreader's ailment
74 Projectionists' concerns
75 Closet pest
76 Need liniment
77 Olds's old cars
85 Start of an Orwell title
87 Greeting the villain
88 All thumbs
89 New Zealand parrot
90 Does the butterfly
91 One of the Waughs
92 Hoarse
98 Dined at home
99 A Bean
100 Pianist-comedian
101 —— effort
102 Sandy Mongolia
103 Doggy-bag filler
105 Portuguese folk song
107 Coral formation
110 Actress Britt
111 G.I. Jane
112 Whichever
113 From —— Z
117 Politico Smith



Solutions to last week's puzzles appear on page 148.

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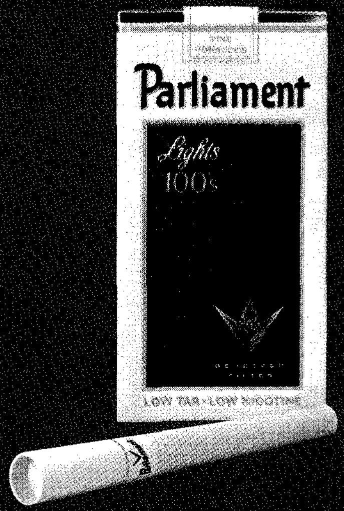
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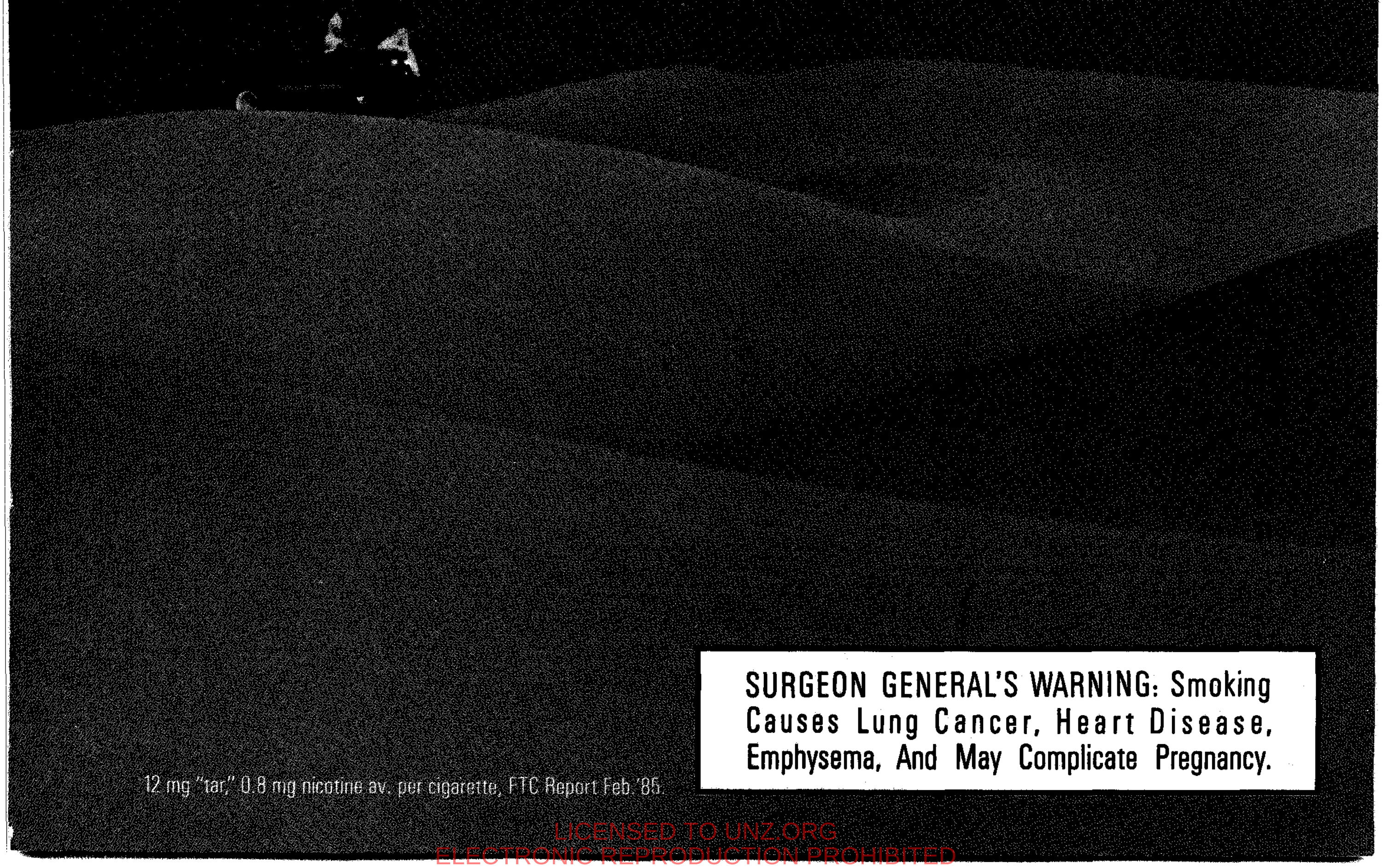

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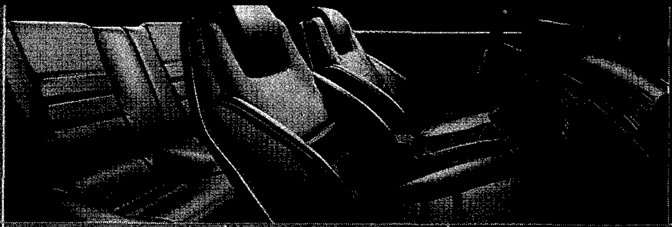

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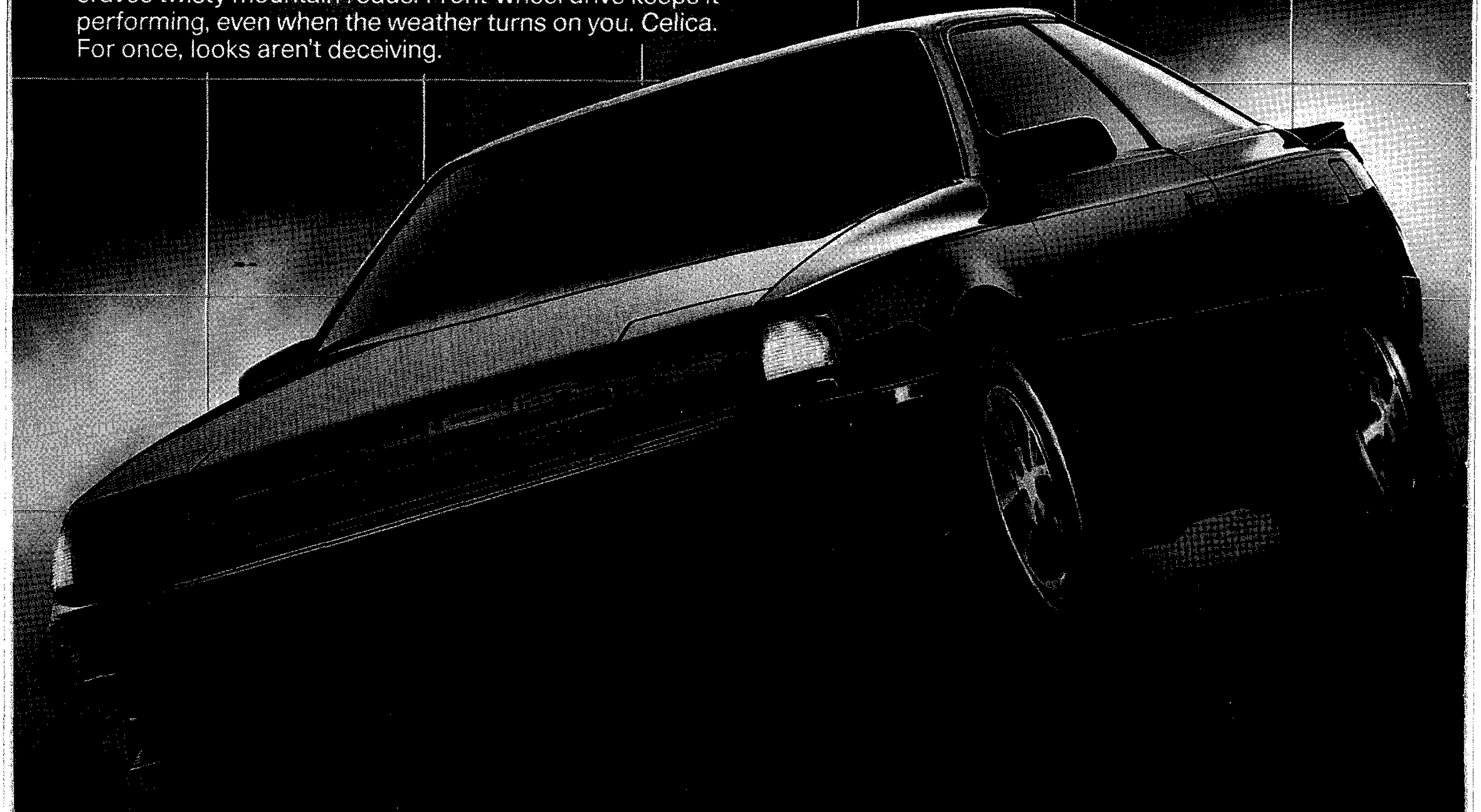

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